

2023  
HAYDN

Thematisches Verzeichnis  
der  
sämtlichen Kompositionen  
von  
Joseph Haydn



RAMANSON

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Quellen-Kataloge zur Musikgeschichte

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Herausgegeben von Richard Schaal

2

Heinrichshofen's Verlag · Wilhelmshaven

Thematisches Verzeichnis  
der  
sämtlichen Kompositionen  
von  
Joseph Haydn

zusammengestellt  
von Alois Fuchs 1839

Faksimile-Nachdruck  
Herausgegeben von Richard Schaal

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## Einleitung des Herausgebers

Die geschichtliche Gestalt des Wiener Musikforschers Alois Fuchs (1799 – 1853) ist in ihrer umfassenden Bedeutung der Nachwelt erst in jüngster Zeit überliefert worden<sup>1)</sup>. In Fachkreisen zählte zwar schon im 19. Jahrhundert die wertvolle Musiksammlung des Forschers zu den bemerkenswertesten ihrer Art, und nicht zuletzt die Mozart- und Haydn-Forschung hatten ihren Teil dazu beigetragen, den Namen des Sammlers einer breiteren, musikinteressierten Öffentlichkeit vertrauter zu machen. Für eine gerechte Beurteilung der weit ausgreifenden Tätigkeit des Gelehrten bieten jedoch die in der Staatsbibliothek Berlin und im Stift Göttweig nachweisbaren Bestände der ehemaligen Sammlung – ein kleiner Teil gelangte in andere Hände – nicht die einzige Grundlage. Im Zuge ausführlicher Untersuchungen über die Arbeit des rastlosen Quellenforschers zeigte sich, daß Fuchs eine hoch entwickelte Vermittler- und Gutachtertätigkeit ausübte. Zahlreiche, über die ganze Welt verstreute Musikerhandschriften wurden von Fuchs für einen großen Abnehmerkreis beschafft bzw. mit Echtheitsbestätigungen versehen. Eine geschichtliche Einordnung des Wiener Forschers setzt also die Berücksichtigung der sich gegenseitig anregenden Tätigkeiten voraus. Vielgestaltig waren die Hilfsmittel, derer sich Fuchs zur Bewältigung seiner umfassenden quellenkritischen Aufgaben bediente. Zu diesen Hilfsmitteln gehörten vor allem thematische Verzeichnisse der Kompositionen zahlreicher Musiker. Den Wert derartiger Behelfe hatte er weitblickend erkannt. Die Ausarbeitung thematischer Übersichten durch Fuchs ist eine nicht hoch genug einzuschätzende Tat, wenn man bedenkt, daß die frühesten Verzeichnisse dieser Art des 17. und

18. Jahrhunderts den Ansprüchen der exakten Musikphilologie nicht entsprechen. Eine Ausnahme macht lediglich eine Reihe thematisch angelegter Bibliothekskataloge, von denen vor allem mehrere in der zweiten Hälfte des 18. Jahrhunderts angelegte wissenschaftlichen Wert besitzen. Alois Fuchs gebührt daher mit vollem Recht das Verdienst, mit seinen thematischen Werkverzeichnissen vollgültige Vorläufer der modernen Werkkataloge geschaffen zu haben.

Zu den auch heute noch brauchbaren, zum Teil sogar grundlegenden Verzeichnissen des Wiener Forschers gehören diejenigen über das Schaffen der Komponisten J. G. Albrechtsberger, L. van Beethoven, A. Caldara, A. Corelli, G. Frescobaldi, J. J. Froberger, J. J. Fux, Chr. W. Gluck, G. F. Händel, Joseph und Michael Haydn, J. K. Kerll, J. Kuhnau, B. Marcello, W. A. Mozart, Gottlieb und Georg Muffat, J. B. Peyer, L. Spohr, G. Tartini und A. Vivaldi. Im Druck erschien lediglich das 1851 von F. S. Bamberg edierte Gluck-Verzeichnis<sup>2)</sup>. Von den genannten Manuskripten, welche zusammen mit anderen Materialien der Sammlung Fuchs in die Staatsbibliothek Berlin gelangten, verdienen vor allem die Verzeichnisse über das Schaffen von Wolfgang Amadeus Mozart und Joseph Haydn auch heute noch besondere Beachtung. Mit ihnen hat Fuchs Muster kritischer thematischer Verzeichnisse vorgelegt, welche bis in die Gegenwart hinein gültig geblieben sind. Das unter Mitarbeit von Johann Anton André entstandene Verzeichnis der Werke Mozarts hat in der kommentierten Abschrift durch J. Hauer (Oed 1853) der Bearbeitung von Köchels Mozart-Werkeverzeichnis wertvolle Dienste geleistet.

Die quellenkritische Forschung zum Schaffen von Mozart und Haydn gehörte zu den Hauptanliegen des Wiener Gelehrten. So wird verständlich, daß Fuchs in Anbetracht der komplexen Quellenlage und der unzureichenden Vorarbeiten zur Werküberlieferung Joseph Haydns die Ausarbeitung eines Verzeichnisses mit demselben Eifer betrieb, welcher ihn auch bei der Bearbeitung des Mozart-Verzeichnisses leitete. Wie im Falle Mozart entstanden auch für das Verzeichnis der Werke Haydns mehrere Fassungen. Bisher bekannt waren das zusammenfassende Verzeichnis aus dem Jahre 1840<sup>3)</sup> und zwei Teilverzeichnisse aus den Jahren 1830 (Opern und Kantaten)<sup>4)</sup> und 1850 (Kirchenkompositionen)<sup>5)</sup> im Besitz der Staatsbibliothek Berlin. Diesen Fassungen kann ein wichtiges, in jüngster Zeit von der Bayerischen Staatsbibliothek München erworbenes Gesamtverzeichnis aus dem Jahre 1839 als bisher unbekanntes Quelle hinzugefügt werden<sup>6)</sup>.

Das Haydn-Verzeichnis aus dem Jahre 1840 hat der Forschung bereits erhebliche Dienste geleistet. Seinen Wert erkennt man an der Tatsache, daß bis zum Jahre seiner Ausarbeitung ein zusammenfassendes thematisches Verzeichnis der Werke Haydns im Sinne einer kritischen, musikwissenschaftlichen Dokumentation fehlte. Von älteren Verzeichnissen gewannen die vom Komponisten selbst erstellten bzw. kontrollierten Werk-Nachweise vor allem durch die Untersuchungen von J. P. Larsen<sup>7)</sup> größtes Gewicht für die historische Forschung. Das von Haydns Kopisten Elssler im Jahre 1805 angefertigte, handschriftlich überlieferte Haydn-Verzeichnis kannten schon die frühen Haydn-Biographen um 1810. Auch Alois Fuchs zog die Angaben Elsslers für sein eigenes Verzeichnis heran. Die Werknumerierung Elsslers wurde von mehreren älteren Autoren übernommen und auch später in Haydn-Publikationen wieder verwendet<sup>8)</sup>. Kleineren authentischen Katalogen wies Larsen erstmals ihre historische Bedeutung zu<sup>9)</sup>. Nicht thematisch angelegt war der Katalog von E. N. Gerber aus dem Jahre 1803

(publiziert 1812)<sup>10)</sup>. Einige ältere Verlagskataloge ergänzen den Bestand an frühen Verzeichnissen. Erst in der zweiten Hälfte des 19. Jahrhunderts begann Carl Ferdinand Pohl mit der Erstellung eines handschriftlich überlieferten, als Vorarbeit für seine Haydn-Biographie (1878 – 1882 in zwei Bänden erschienen) angelegten thematischen Zettelkataloges<sup>11)</sup>. Eusebius Mandyczewski veröffentlichte schließlich 1907 unter Benutzung des Materials von Pohl im ersten Band der Haydn-Gesamtausgabe ein thematisches Verzeichnis der Sinfonien, während Karl Päsler 1921/22 in seinen drei Bänden Klaviersonaten derselben Gesamtausgabe eine thematische Übersicht über das von ihm bearbeitete Material vorlegte. Ein modernes, alle Werkgattungen Haydns berücksichtigendes, umfassendes thematisches Verzeichnis von Anthony van Hoboken hat 1957 zu erscheinen begonnen. Sein erster (bis 1967 einziger) Band umfaßt die Instrumentalwerke<sup>12)</sup>.

Das handschriftlich überlieferte Haydn-Verzeichnis von Alois Fuchs ist Fachkreisen keineswegs unbekannt geblieben. Freunde und Bekannte des Sammlers, zu denen auch der Haydn-Forscher C. F. Pohl gehörte, dürften das Manuskript schon zu Lebzeiten des Verfassers eingesehen haben. Mit dem Erstarken der Musikwissenschaft und dem wachsenden Interesse für bibliographische Grundlagenforschung im späten 19. Jahrhundert gewann das Verzeichnis für die Haydn-Forschung zunehmend an Bedeutung. In seinem Quellenlexikon (Bd. IV, S. 72) wies Robert Eitner kurz nach der Jahrhundertwende ausdrücklich auf das Verzeichnis hin. In seiner grundlegenden Publikation zur Haydn-Überlieferung zog J. P. Larsen 1939 die Arbeit von Fuchs zusammen mit anderen Haydn-Katalogen für eingehende Untersuchungen über die Quellenlage heran. Auch die neuesten Haydn-Forschungen, allen voran die mustergültigen Editionen des Joseph-Haydn-Instituts in Köln und die von H. C. Robbins Landon betreuten, den Anforderungen von Forschung und Praxis beispielhaft entsprechenden Neuausgaben Wiener Verlage,

schließen die von Fuchs etablierten Nachweise weitgehend in ihre Arbeit mit ein. Als sichtbarster Ausdruck der hohen fachlichen Wertschätzung des von Fuchs Erarbeiteten kann das neue Werkverzeichnis von Hobokens gelten. Seine bibliographischen Nachweise zu den einzelnen Werken beziehen neben anderen Katalogquellen auch das Berliner Verzeichnis von 1840 mit ein.

Alois Fuchs stand für die Abfassung nicht nur Bestände Wiener Bibliotheken und Verleger zu Gebote, sondern darüber hinaus unvergleichlich größere Möglichkeiten im Rahmen seiner bemerkenswerten Tätigkeit als Handschriftenvermittler und Gutachter. Fuchs kannte persönlich zahlreiche Bibliotheken des Auslandes und verfügte über Korrespondenten in aller Welt. Sie alle versorgten ihn für seine Arbeiten, speziell für das Haydn-Verzeichnis, mit wichtigsten Unterlagen und Auskünften. Mit der Problematik der Überlieferungsgeschichte war Fuchs aufgrund seiner reichen quellenkundlichen Erfahrungen besonders eng vertraut. Aus den Angaben des Verzeichnisses geht hervor, daß er zahlreiche Autographe kannte, welche inzwischen als verschollen betrachtet werden müssen.

Als äußere Form wählte Fuchs ein thematisches Verzeichnis mit Incipits auf zwei Systemen. Diese Incipits zeichnen sich gegenüber den auf ein einziges System beschränkten, wie sie in modernen Werkkatalogen zu finden sind, zweifellos vorteilhaft aus. Sie bieten dem Benutzer einen Auszug der ganzen Komposition in anschaulicher Fülle. Fuchs hat die Incipits, wie Stichproben erkennen lassen, entweder aufgrund des jeweiligen Autographs, oder aber anderer vertrauenswürdiger Quellen herangezogen. Zeit und Ort der Entstehung eines Werkes teilt Fuchs nach Möglichkeit mit, bleibt jedoch in vielen Fällen die Auskunft darüber auch schuldig. Hinweise auf Widmungsträger oder auf Aufführungen ergänzen die Angaben in mehreren Fällen ebenso wie Anmerkungen über den Fundort des Autographs. Leider sind diese Hinweise nicht konsequent durchgeführt; sie besitzen aber

trotzdem großen Quellenwert. Verweise auf einschlägige Literatur fehlen ganz.

Die systematische Einteilung des Materials erfolgt sinnvoll nach Werkgruppen. Sämtliche Kompositionen sind innerhalb der beiden Hauptgruppen „Instrumentalmusik“ und „Vokalmusik“ weiter aufgegliedert. In den Untergruppen faßt Fuchs die Werke nach Tonarten zusammen, läßt also chronologische Gesichtspunkte weitgehend unberücksichtigt. Eine Überprüfung der Angaben des Verzeichnisses läßt erkennen, daß Fuchs an einer umfassenden Registrierung der zahlreichen Werke Haydns gelegen war. Mögliche Irrtümer bei einigen Mitteilungen mindern den Wert der sorgfältig bearbeiteten Zusammenstellung keineswegs, zumal auch heute (1967) noch nicht in allen Fällen mit Sicherheit entschieden werden kann, ob unbestätigte Angaben tatsächlich auf ein Versehen des Bearbeiters oder auf eine inzwischen eingetretene Minderung des Quellenbestandes zurückzuführen sind.

Für die Faksimileausgabe wurde das im Besitz der Bayerischen Staatsbibliothek München befindliche, bisher unbekannte Exemplar aus dem Jahre 1839 herangezogen<sup>13)</sup>. Nicht nur der Reiz des Neuen war für die Wahl dieser Fassung ausschlaggebend. Das Exemplar der Berliner Staatsbibliothek ist durch zusätzliche Einträge von fremder Hand (Bleistiftvermerke über Signaturen der Bibliothek, über Neuauflagen und dergleichen) und durch erhebliche Gebrauchsspuren in der Verwendbarkeit für eine photomechanische Wiedergabe stark eingeschränkt. Demgegenüber erweist sich das Münchener Exemplar als wesentlich geeigneter. Sein Umfang beträgt, im Unterschied zu den 78 Blättern des Berliner Exemplars, 206 von Fuchs paginierte Seiten (einschließlich mehrerer unbeschriebener Seiten). Die Raumaufteilung ist wesentlich großzügiger, die Gliederung der Werkgruppen tritt deutlicher in Erscheinung. Vom Bearbeiter mit roter Schrift eingetragene Bemerkungen beziehen sich vor allem auf Widmungsträger und auf biographische Erläuterungen. In der vorliegenden Ausgabe wirkt der Schriftton dieser Stellen gegen-

über der hauptsächlich verwendeten schwarzen Tinte etwas matter. Viele Anzeichen deuten darauf hin, daß die bisher unbekannte Fassung von 1839 zu den von Fuchs für Dritte hergestellten Ausfertigungen gehört.

Das thematische Verzeichnis der Kompositionen Josephs Haydns aus der Feder von Alois Fuchs stellt als Ersatz für den noch immer ausstehenden modernen Haydn-Werke-

Katalog<sup>15)</sup> einen historisch bemerkenswerten Überblick über die verschiedenen Schaffensbereiche des Komponisten dar. Darüber hinaus gibt es eindrucksvoll Zeugnis von der rastlosen Tätigkeit einer bahnbrechenden Forscherpersonlichkeit.

Dr. phil. Richard Schaal

## Anmerkungen

- 1) Vgl. R. Schaal, Quellen und Forschungen zur Wiener Musiksammlung von Alois Fuchs, Wien 1966 (Österreichische Akademie der Wissenschaften, Phil.-hist. Klasse, Sitzungsberichte, 251. Band, 1. Abhandlung = Veröffentlichungen der Kommission für Musikforschung, Heft 5).
- 2) In: Neue Berliner Musikzeitung 1851, S. 207 ff. (nur die Themen der Ouvertüren sowie die Titel von 40 Werken Glucks, mit historischen Nachrichten und einem Verzeichnis der Büsten, Medaillen und Abbildungen Glucks).
- 3) Berlin, DStB, 4<sup>o</sup> Mus. th. ms. Kat. 606.
- 4) Berlin, DStB, 4<sup>o</sup> Mus. th. ms. Kat. 614.
- 5) Berlin, DStB, 4<sup>o</sup> Mus. th. ms. Kat. 612. Dem Vorstand der Musikabteilung, Herrn Bibliotheksdirektor Dr. K.-H. Köhler, dankt der Herausgeber für freundliche Unterstützung seiner Forschungen über Fuchs besonders herzlich.
- 6) Bayerische Staatsbibliothek München, Mus. mss. 6367.
- 7) J. P. Larsen, Die Haydn-Überlieferung, Kopenhagen 1939.
- 8) Vgl. hierzu Larsen, a. a. O., S. 10 u. ö.
- 9) Neben Larsen, a. a. O., S. 209 ff., vgl. derselbe, Drei Haydn-Kataloge in Facsimile, Kopenhagen 1941.
- 10) E. N. Gerber, Neues historisch-biographisches Lexikon der Tonkünstler, Bd. II, Leipzig 1812. Vgl. auch die früher erschienene Arbeit von Gerber, Verzeichnis der bis 1792 erschienenen Werke J. Haydns, in Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft für das Jahr 1792, Speyer 1792, Nr. 17 – 18.
- 11) Das Material befindet sich bei der Gesellschaft der Musikfreunde in Wien.
- 12) A. van Hoboken, Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis, Bd. I (Instrumentalwerke), Mainz 1957.
- 13) Dem Vorstand der Musikabteilung der Bayerischen Staatsbibliothek, Herrn Dr. Kurt Dorf-müller, sind Verlag und Herausgeber für die Bereitstellung der Handschrift zu Dank verpflichtet.
- 14) Von dem Verzeichnis van Hobokens ist bis 1967 nur der erste Band greifbar.



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Thematisches Verzeichniß

der  
sämmlichen Compositionen

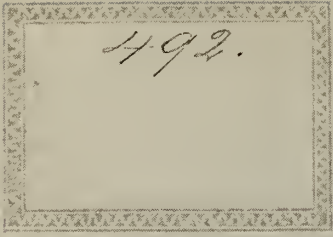
von  
Joseph Haydn

Doctor der Tonkunst und fürstlich Eszterhazyischer  
Kapellmeister, geboren 1732 — gestorben 1809.  
zusammengestellt

von  
Elois Fuchs.

1839.

2.



492.

Überrumpf

des Zusammenhanges - und der Bezug des Zusammenhangs auf den Tonwert  
 zusammenzufassen!

I Sinfonien - Capstationen fürs Orchester.	pag.	II Quartetten - Capstationen a 4 Ström.	pag.
Ju { C dur ..... 29 Nüb....		Ju C dur ..... 12 Nüb.	
{ C mol ..... 4 —		C mol ..... 1. —	
Ju { D # ..... 34 —		Cis mol ..... 1. —	
{ D mol ..... 6 —		Ju { D# dur ..... 15. —	
Ju { E# dur ..... 15. —		D b ..... 3.	
{ E # ..... 4. —		Ju E# ..... 13.	
{ E mol ..... 1. —		{ E # ..... 4.	
Ju { F dur ..... 17. —		{ E mol ..... 1.	
{ F mol ..... 1. —		Ju { F dur ..... 7.	
{ Fis mol ..... 1. —		{ F mol ..... 2.	
Ju { G # ..... 27. —		Ju G # ..... 13.	
{ G mol ..... 3. —		G b ..... 2.	
Ju A # ..... 9. —		Ju A # ..... 6.	
A mol ..... 1. —		Ju B ..... 12.	
Ju H dur ..... 1. —			
Ju B dur ..... 17. —			
Suma ..... 170. Nüb.		Suma 90 Nüb.	

III. Trios - Divertimenti für  
(2 Klavierspieler)

Für C Dur	.....	19 Nb	.....
Für D#	.....	52	—
Für Bb	.....	1.	
Für Es Dur	.....	7.	
Für A mol	.....	2	
Für F mol	.....	3.	
Für C mol	.....	1.	
Für E#	.....	5.	
Für F Dur	.....	8.	
Für G#	.....	37.	
Für A#	.....	28.	
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Lehrstücke - - - - - 7.

Übungen für 2 Klavierspieler  
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2<sup>te</sup> Abtheilung: Vocal = Musik.

N <sup>o</sup>	Benennung des Stückes	Blätter	pag:	Anmerk.
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2.	Te Deum . . . . .	2.		
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Ausführung. VI.

Leichter Arien - Duetten  
zu einem Oratorien gesungen...









# I. Abtheilung

Symphonien,

Divertimenti,

Sinfonien

für

großes Orchester.

## Anmerkung.

Wirden ab zugewandt nicht mehr möglich sein dürfte,  
zu vermeiden, wahrscheinlich man die komponierten 3 Leitungen  
gehört primus Compositor = Compositoren gehört haben  
muss, je spezifischer haben in der Abtheilung bestimmt;  
ist jedoch - in je weit ab gehört haben - jedoch wohl  
haben bestimmt - ab der Titel als Sinfonie - es es;  
ausgewählt wird.

R.

10

# Joseph Haydn's sämmlige Sinfonien für Orchester.

1. Sub titulo: "London" 69

Handwritten musical notation for the first symphony, 'London'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'All.' and the dynamics include 'p' and 'f'. The notation shows the first few measures of the piece.

Comp. 1761.  
Nº 2. "Le Midi" ynurus. 7

Aut. b. Sings. mit oblig. Violine.

Handwritten musical notation for the second symphony, 'Le Midi'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largh.' and the dynamics include 'f'. The notation shows the first few measures of the piece.

Nº 3. Comp. 1762.

Handwritten musical notation for the third symphony. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'All.' and the dynamics include 'f'. The notation shows the first few measures of the piece.

4.

Handwritten musical notation for the fourth symphony. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'all.' and the dynamics include 'f' and 'p'. The notation shows the first few measures of the piece.

5. Comp. 1773.

Handwritten musical notation for the fifth symphony. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Grave' and the dynamics include 'f'. The notation shows the first few measures of the piece.

Nº 6 ("La Roxalana") 63

Handwritten musical notation for the sixth symphony, 'La Roxalana'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'all.' and the dynamics include 'f'. The notation shows the first few measures of the piece.

Nº 7. 82

Handwritten musical notation for the seventh symphony. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'all.' and the dynamics include 'f' and 'p'. The notation shows the first few measures of the piece.

90 { Sinfonien.  
n° 8.

Adagio.  
3/4  
p.  
Seque All.  
3/4

97 { n° 9. Sur London compon.  
1793.

Adagio  
p.  
Seque All.

32 { n° 10. Aus früherer Zeit.

Allo.  
2/4

20 { n° 10. Detto . . .

Allo.  
2/4  
for

38 { n° 12 Detto . . . . .

Allo.  
2/4  
for

60 { n° 13. sub titulo:  
/ Don Giovanni /

Adagio  
2/4  
for

30 { n° 14. / Aus früherer Zeit /

Allo.  
C

48 { n° 15.

Allo.  
for  
oboi

Sinfonien.  
N<sup>o</sup> 16.

3/4  
All<sup>o</sup> for p

56

N<sup>o</sup> 17.

3/4  
All<sup>o</sup>

41

N<sup>o</sup> 18.

3/4  
Adagio.

N<sup>o</sup> 19.

C  
Allegro pica

N<sup>o</sup> 20.

3/4  
All<sup>o</sup>

33

N<sup>o</sup> 21.

C  
Allegro.

Sinfonie für Lincol.  
N<sup>o</sup> 22. Lobgedicht Lindes =  
Friedensmahn.

C  
All<sup>o</sup>

N<sup>o</sup> 23.

2/4  
All<sup>o</sup>

37

78 { Sinfonien  
 No. 1. *all. for*

95 { Für London Comp. 1792.  
 No. 2. *Allegro for*

52 { No. 3. *all.*

{ No. 4. *Allegro for*

23. { Sinfonie für 2 Viol.  
 Alto-Bass. H. 206.  
 2 Corni.

24. { Detto - - - - - *all.*

25. { Sinfonie a 2 Viol. A. B.  
 2 Ob. 2 Sag. 2 Corni *all.*

Cassationen - Divertimenti für unsern Instrumenten.

1. Cassation für 2 Viol. 2 Ob.  
2 Fl. 2 Sag. 2 Corni. Bass

All.  
 2/4  
 C: 2/4

2. detto für 2 Viol. Alt. Bass  
2 Corni.

All.  
 C: C

(Divertimento)  
Scherzando für 2 Viol.  
2 Ob. 2 Fl. 2 Corni Bass

All.  
 3/4  
 C: 3/4

Nach Linnich's. Gen. Catalog

10

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# Joseph Haydn's fröhlicher Sinfonien fünf Orchester

*Son. Viol. 1790*

**Nº 1. (Le Matin.)**  
*Adagio pp.* *Viol. 2.* 6

**Nº 2.**  
*Allegro*  
*Larghetto.* 31

**Nº 3.**  
*Adagio*  
*pia:* *Son* *pia* *Son* *Seque All: 57*

**Nº 4.**  
*Obi +*  
*all: Viol.* *all: 24*  
*(Für Adagio Flauto Solo)*

**Nº 5. Comp: 1759. (als Musik =**  
*Amation & Josephum Muszium.)*  
*Allegro* *pia* *cresc* 1

**Nº 6.**  
*all: sp.* *Viola 2* 61

**Nº 7.**  
*all: son* 70

Sinfonien.  
n<sup>o</sup> 8.

Maestoso for  
Dol: pia

62 { n<sup>o</sup> 9.

all:

75 { n<sup>o</sup> 10.

Mod: Seque All:

86 { n<sup>o</sup> 11.

Larghetto pia Seque All:

4 { n<sup>o</sup> 12.

All: for

15 { n<sup>o</sup> 13.

Mod: pia

96 { n<sup>o</sup> 14. für London Comp:

Adagio for po: Seque All:

93 { n<sup>o</sup> 15. für London comp:

Maest: for pia Seque All:

Sinfonien.  
N° 16.

19

N° 17.

N° 18.

10

N° 19.

N° 20.

13

N° 21.

22

N° 22.

42

Finale  
N° 23. (La Chasse)

73

53

Sinfonien.  
N<sup>o</sup>. 24.

N<sup>o</sup>. 25.

26

N<sup>o</sup>. 26.

80

N<sup>o</sup>. 27.

101

N<sup>o</sup>. 28. Für London compo:

104

N<sup>o</sup>. 28. Für London compo:

34

N<sup>o</sup>. 29.

30.

Sinfonie f. Amuffin  
Aut. & Art.

1. Divertimento a 8 From:  
2 Viol. 2 Corni - Bariton - Viola - B.  
u Violonzell.  
(Comp. 1775.)

Musical notation for item 1, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values and rests. A handwritten annotation 'Aut. B. Art.' is written to the right of the staves.

2. Divertimento a 2 Viol. 2 Ob.  
(oel Fl.) 2 Corni - 2 Viola - Basso  
Mus. Lorky: Cat:

Musical notation for item 2, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. Lorky: Cat.' is written vertically to the right of the staves.

3. Divertimento a 2 Violini  
Viola - 2 Corni, Flauto - Basso.

Musical notation for item 3, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. Lorky: Cat.' is written vertically to the right of the staves.

4. Scherzando a 2 Viol. 2 Ob.  
2 Fl. 2 Corni - Basso.

Musical notation for item 4, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. Lorky: Cat.' is written vertically to the right of the staves.

5. Divertimento a Duetto

Musical notation for item 5, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. B. C.' is written to the right of the staves.

6. Divertimento a 6 From:  
2 Viol. A. B. 2 Corni.

Musical notation for item 6, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values and rests. A handwritten annotation 'Presto' is written above the first staff.

7. Divertimento a Viol.  
alto Basso Fl. 2 Corni.

Musical notation for item 7, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. Lorky: Cat.' is written vertically to the right of the staves.

Cassationen - Divertimenti für mehrere Instrumente.

Divertimento  
a 2 Viol. Alto. 2 Corni, Sc.  
Basso.

$\text{C} \frac{3}{4}$	$\text{F} \frac{3}{4}$	$\text{C} \frac{3}{4}$
All.		
$\text{C} \frac{3}{4}$		

Joseph Haydn's säubliche Sinfonien zum Ansehen

Nº 1. "Mercur" ymmerw. *All<sup>o</sup>* *for p* *q.* *q.* *q.*

43

Nº 2. *Moderato* *for* *pia* *ct.*

76

Nº 3. *Largo* *Sp* *Sp*

84

Nº 4. Comp. 1764. *Larghetto* *for* *Comi* *Seque All<sup>o</sup> 91*

Druck. C. Säubst. Symphonien

5. Für London Comp. 1794. *Adagio* *pia* *for* *Sp* *Seque All<sup>o</sup> 99*

6. (aus fünfter Zeit.) *Adagio*

7. aus fünfter Zeit. *all<sup>o</sup>*

V.S.

36

Sinfonien.  
N<sup>o</sup>. 8.

N<sup>o</sup>. 9.

74

N<sup>o</sup>. 10.

55

N<sup>o</sup>. 11. Comp. 1774.  
Aut. b. Al. Fuchs.

22

2 Viol. 2 Corni Ingl. 2 Corni  
Alto Basso.  
N<sup>o</sup>. 12. (Philipp) )

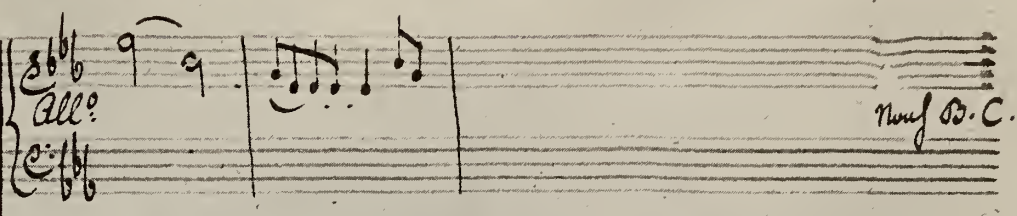
103

N<sup>o</sup>. 13. Sur London Comp:  
an 1794.



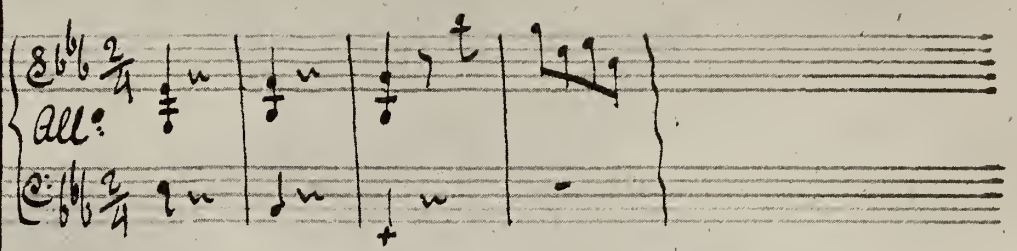
# Cassationen - Divertimento's für verschiedene Instrumente.

1. Divertimento für Holzblasen:  
 2 Oboi 2 Fag. 2 Corni & Serpent.

8bb 9/8  
 All.  


Nov. 18. C.

2. Divertimento a 6. Strom:  
 2 Viol. A. B. 2 Corni.

8bb 2/4  
 All.  


Empty musical staves for the remainder of the score.

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Comp. 1763.  
1. Sinfonie für 6 Oboen  
Aut. 6. Stück Symphonie

Moderato  
pp  
Musical notation for the first system, including treble and bass staves with notes and rests.

29

Comp. 1768.  
2. Sinfonie für 6 Oboen  
Autogr. 6. Stück Symphonie

all.° pia.  
Musical notation for the second system, including treble and bass staves.

12

Sinfonie für 2 Viol. Alt.  
Basso 2 Obo. 2 Corni.

all.°  
Musical notation for the third system, including treble and bass staves.

Scherzando a 2 Viol. 2 Ob.  
2 Cl. 2 Corni. Basso.

all.°  
Musical notation for the fourth system, including treble and bass staves.

Sinfonie für 6 Oboen

for  
all.° con brio  
pia.  
Musical notation for the fifth system, including treble and bass staves.

44

1. *Sinfonie a 2 Viol. A. B.*  
*2 Oboi 2 Corni.*

*all?*

2. *detto . . . . .*

17 3. *detto . . . . .*

4. *detto . . . . .*

25 5. *detto . . . . .*

67 6. *detto . . . . .*

*all?*  
*Vivace* *pia*

*And*

79 7. *detto . . . . .*

89 8. *detto . . . . .*

9.

Sinfonia primo movimento.  
2 Viol. a. B. 2 Ob. 2 Corni

For  
 8b 3/4 9.  
 All.  
 8b 3/4

40

10.

Detto . . . . .

8b 3/4 9.  
 All.  
 8b 3/4

58

8b  
 8b  
 8b  
 8b  
 8b  
 8b  
 8b  
 8b

49

*Sinfonie für's Orchester*

Handwritten musical score for a symphony. The top staff is in treble clef with key signature of two flats and 3/4 time, marked *Adagio*. The bottom staff is in bass clef with the same key signature and time signature, with the word *una* written below it. The score consists of four measures of music, ending with a double bar line and the word *tyra* written to the right.

45

*Comp: 1772.*

*Abstrind = Sinfonie für's Orf.*

*Autogr. bei Singsp. Göttingen.*

Handwritten musical score for a symphony. The top staff is in treble clef with key signature of two sharps and 3/4 time, marked *All.*. The bottom staff is in bass clef with the same key signature and time signature. The score consists of four measures of music, ending with a double bar line and the word *Ab.* written to the right.

*Ab* *Im Finale sind die Jupter und die andern auf, und geht ab;*

Casationen - Divertimenti für ammfendun Jusfomunus.

1. Casation für 2 Viol. 2 alti  
2 Corni Basfo.

Mod.  
Musf B. C.

2. Casatio a 2 Viol. Basfo  
2 Corni.

Mod. *pp*

3. Detto ... a detto ...

Musf B. C.

4. Scherzando für 2 Viol.  
2 Obo. 2 Fl. 2 Corni Basfo.

All.

5. Divertimento ... a 2 Viol.  
2 Obo. (vel 2 Fl.) 2 Corni 2 Viol  
Basfo

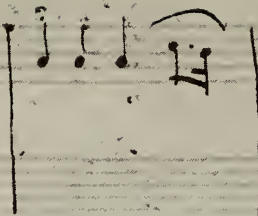
All.

6. Detto a detto ...

All.

7. Divertimento a 2 Ob. 2 Corni  
2 Sag. e Sersp.

Divertimento a 2 Ob. 2 Corn  
2. Lag. e S.

86C<sup>9</sup> 1 2 |  |

Lebe



1. *Sinfonie primo mov.*  
*(La tempesta)*  
*in Sol maggiore*

*All<sup>o</sup>*

*etern*

8

2. *Detto. . . . .*

*Adagio.* *pp* *sf* *pp*

*Segue*

*All<sup>o</sup>*

54

3. *M. Detto*

*Moder.* *for* *po*

4. *Detto. . . . .*

*All<sup>o</sup>* *for* *po*

81

5. *Detto. . . . .*

*All<sup>o</sup>* *for*

6. *Detto. . . . .*

*Adagio* *pia*

*All<sup>o</sup>*

92

7. *Detto.*

*All<sup>o</sup> con spirito*

27

8. *Detto. . . . .*

*Adagio* *pp*

*Segue All<sup>o</sup>*

88

9. { Sinfonie für's Orf. } *Moderato*

Musical notation for Sinfonie für's Orf. in G major, common time, Moderato tempo.

10. { Detto: } *Viol. 2<sup>o</sup>*  
*Andante. po*

Musical notation for Detto: Viol. 2<sup>o</sup> in G major, 2/4 time, Andante tempo, piano dynamic.

10011. { Detto. (Militare) } *Adagio con espress:*  
für London Comp: 1792.

Musical notation for Detto. (Militare) in G major, common time, Adagio tempo, con espressione.

94 12. { Detto. } *Adagio po*  
für London comp: 1794.  
(And: mit d. Frickm. Gruppe)

Musical notation for Detto. in G major, 3/4 time, Adagio tempo, piano dynamic. Includes a section change to 6/8 time marked *all.*

18 13. { Detto. Sinfonie } *all. for*

Musical notation for Detto. Sinfonie in G major, common time, Allegro tempo.

14. { Sinfonie ..... } *Mod:*

Musical notation for Sinfonie in G major, common time, Moderato tempo.

3 15. { Detto ..... } *all.*

Musical notation for Detto in G major, 3/4 time, Allegro tempo.

16. { Detto ..... } *all.*

Musical notation for Detto in G major, common time, Allegro tempo.

1. { Caisation fin 2 Viol. 2 Violen  
2 Ob. 2 Corni. Baffo.

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), a 2/4 time signature, and a tempo marking of 'all:'. The notation shows a melodic line with a fermata over the first measure and a whole note in the second measure.

2. { detto ..... detto .....

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), a 2/4 time signature, and a tempo marking of 'mod.'. The notation shows a melodic line with a fermata over the first measure and a whole note in the second measure.

3. { detto ..... detto .....

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), a 3/8 time signature, and a tempo marking of 'mod.'. The notation shows a melodic line with a fermata over the first measure and a whole note in the second measure.

{ detto ..... detto .....

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), a 6/8 time signature, and a tempo marking of 'mod.'. The notation shows a melodic line with a fermata over the first measure and a whole note in the second measure.

{ Scherzando. a 2 Viol. 2 Obo.  
2 Cl. 2 Corni Baffo.

Handwritten musical notation for the fifth system, including a treble clef, a key signature of one sharp (F#), a 2/4 time signature, and a tempo marking of 'Scherzando'. The notation shows a melodic line with a fermata over the first measure and a whole note in the second measure.

6. *Divertimento a 2 Viol.*  
2 Ob. (vel Fl.) 2 Corni  
2 Viols e Basso.

*all.*

*Autogr. bni Jany*  
*G. Amfregio.*

8. *Divertimento a 2 Viol.*  
2 Corni Fl. Viola - Cello.

*Mod.*

9. *Detto . . . . Detto*

*all.*

10. *Detto . . . . Detto*

17. Sinfonie fünft  
Anfangs

*all<sup>o</sup>*

23

Detto ... 2 Viol. A-B.  
Il. 2 Ob. 2 Corni

*all<sup>o</sup>*

1. Sinfonie fünft  
Anfangs

*Adagio*

2. Detto . . . .

*all<sup>o</sup> con garbo*

83

3. Detto . . . . .

*all<sup>o</sup>*

39

65/1. *Sinfonie primo Anfraso*  
 Comp. 1764  
 Aut. b. *Tempo Largo*

64 2 *detto ... detto*

87 3 *detto ...*

14 4 *detto ... detto.*

5. *detto ...*

28 6 *Comp. 1765.*  
*Aut. b. Art.*

21 7 *detto ...*

59 8 *Quinta Sinfonie.*  
*"La tempesta"*

Sinfonien - Cassationen, Divertimentos für unsern Instrumenten:

1. { Scherzando a 2 Viol: 2 Ob:  
2 Fl: 2 Corni Basso.

Comp: 1775.

{ Divertimento a 8 Strom:  
2 Viol. 2 Corni, Bariton, Viola  
Violoncello, Basso.

Wagio

Aut. G. Art.

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1. *Sinfonie primo Amfipatro*  
*Allegro*  
*C*

2. *detto . . . . detto . . . .*  
*All<sup>o</sup>*  
*C*

68

3. *detto . . . . detto*  
*All<sup>o</sup>*  
*C*

51

4. *detto . . . . detto . . . .*  
*All<sup>o</sup>*  
*C*

66

5. *detto . . . .*  
*All<sup>o</sup>*  
*C*

6. *detto . . . .*  
*Graue*  
*for*  
*po*  
*All<sup>o</sup>*  
*C*

71

7. *detto . . . .*  
*All<sup>o</sup> con brio*  
*C*  
*H<sup>o</sup> dir Overture zur Armida.*

8. *detto . . . .*  
*Maest<sup>o</sup>*  
*for*  
*C*

85

9 { Sinfonie für Orchester

10 { Detto . . . . "Concertante"

102 11 { Sinfonie für London comp.)

16 12 { Sinfonie für Orchester

98 13 { Sinfonie für Detto  
(Comp. für London)

11 14 { Detto . . . . \*

15 { Sinfonie f. 2 Viol. a. B.  
H. 2 Ob. 2 Corni.

46 16 { Sinfonie für Orchester  
Comp. 1772  
Autogr. v. Simps. L. Strauß

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1. Divertimento a 2 Corni  
2 Oboi 3 Sag. e Serpent.

8<sup>b</sup> C  
all.  
C 8<sup>b</sup>

2. Detto a Detto . . . . .

8<sup>b</sup> C  
C 8<sup>b</sup>

3. Detto . . . . Detto.

8<sup>b</sup> 2/4  
C 8<sup>b</sup> 2/4



1917

# II Abtheilung

## Quartetten - Divertimenti

### Sassationen

für verschiedene Instrumente.

#### Anmerkung.

Lybri gilt das nämliche - was bezüglich der  
Anmerkung von den Sinfonien gesagt worden  
ist.





Fantasia con Variat:

1. Quartett für 2 Violinen  
Viola - Violonzell.

Musical notation for the first system, featuring a treble clef with a 2/4 time signature and a 'And.' marking. The notation includes several measures of music with various note values and rests.

2. Detto ..... Detto .....  
Dm. Gm. f. f. m. n. n. 4.

Musical notation for the second system, featuring a treble clef with a 2/4 time signature and an 'All. mod.' marking. The notation includes several measures of music with various note values and rests.

3. Detto .....  
Dm. Gm. f. f. m. n. n. (2)

Musical notation for the third system, featuring a treble clef with a 2/4 time signature and an 'All.' marking. The notation includes several measures of music with various note values and rests.

4. Detto .....  
Comp. 1793. Aut. b. Art.  
Dm. Gm. f. f. m. n. n. (4)

Musical notation for the fourth system, featuring a treble clef with a 2/4 time signature and an 'All.' marking. The notation includes several measures of music with various note values and rests.

5. Detto .....  
Ded. a M. Tost de Vienne  
(2)

Musical notation for the fifth system, featuring a treble clef with a 2/4 time signature and an 'All.' marking. The notation includes several measures of music with various note values and rests.

6. Detto .....  
Ded. a M. Tost de Vienne. 1.

Musical notation for the sixth system, featuring a treble clef with a 2/4 time signature and an 'All. mod.' marking. The notation includes several measures of music with various note values and rests.

7. Detto .....  
Dm. Gm. f. f. m. n. n. 3.

Musical notation for the seventh system, featuring a treble clef with a 2/4 time signature and an 'All.' marking. The notation includes several measures of music with various note values and rests.

8. *Quartetto a 2 Viol. & Basso*  
*Comp. 1760.*

9. *Detto . . . . .*

10. *Detto . . . . .*  
*Dedic. a M<sup>te</sup> Zmeskall*  
*N<sup>o</sup> 5.*

*Violoncello solo*

1. Quartett für 2 Violinen  
Viola - Violoncell.  
(Cassatio) Comp. 1760.

8# 3/4  
Adagio. *pia dolce*

2. Detto ..... für Detto...  
(Cassatio) Comp. 1760.

8# 3/8  
Presto. *pia*

3. Detto ..... Detto.

8# 6/8  
Presto

4. Detto .....  
Wie a M<sup>r</sup> Zmeskall. N<sup>o</sup> 4.

8# 3/4  
All<sup>o</sup>. *pia*

5. Detto ...  
Wie Grossf. u. Lieblich ymo.  
(S.)

8# 6/8  
All<sup>o</sup>. *viv.*

6. Detto .....  
Wie Grossf. u. Lieblich ymo. (2)

8# C  
All<sup>o</sup>. *mod.*

7. Detto .....  
Wie a M<sup>r</sup> Tost de Vienna  
(2)

8# C  
All<sup>o</sup>. *con spir.*

8. *Quartetto p: 2 Viol. a. Basso*  
*Das König v. Preußen Ged.*  
*All.º*

9. *Das Gräfin Anpony grüßend*  
*Detto . . . . Detto. 2*  
*Comp: 1793. Aut. 6. Art.*  
*Adagio. pp*

10. *Detto . . . .*  
*Vede a M.º Tost. (2.)*  
*All.º pp*

11. *Detto . . . .*  
*Das Gräfin Erdödy grüßend (5.)*  
*All.º pp*

12. *Detto . . . .*  
*Adagio*

13.

14.

1. Quartett für Flöte - Violine  
Viola - Bass.

Musical notation for system 1, measures 1-2. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The tempo marking 'all.' is present. The notation includes eighth and sixteenth notes.

2. Detto . . . . Detto.

Musical notation for system 2, measures 3-4. The top staff is in treble clef with a key signature of two sharps and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The tempo marking 'all.' is present. The notation includes eighth and sixteenth notes.

3. Detto . . . . Detto . . . .

Musical notation for system 3, measures 5-8. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The tempo marking 'all.' is present. The notation includes quarter notes.

A series of empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged in pairs. The key signature of two sharps is indicated at the beginning of each pair.

Comp. 1760.

1. Quartetto a 2 Viol. alto  
Basso.

2. Detto .....

3. Detto. Drei Gm. Formung  
auf einem Instrument. (2)

4. Detto .....

5. Detto .....

6. Detto .....

7. Detto  
7m. Weisheit des König o Jannison  
Instrument. (3)

8. { *Dedica a M<sup>te</sup> Longhall. (No. 1.)*  
*Quartetto a 2 Violini*  
*Viola - Violoncello.*

9. { *Detto... Comp: 1793.*  
*Dedica a M<sup>te</sup> Tost de Vienne.*  
*(2.)*

10. { *Aut. b. Art.*  
*Detto... Comp: 1793.*  
*Drus Gmaysfau Apponij ymoid.*

11. { *Detto... ..*  
*Drus Gmaysfau Ewady ymo:*  
*no. 1.*

12. { *Detto... ..*

13. { *Detto... ..*

14. { *Divertimento per ~~Violini~~*  
*4 Violini e 2 Violoncelli*  
*da eseguirsi in 2 Camere*  
*(col' Ecco.)*

56



Comp. 1776.

1. Quartetto für 2 Violinen  
Viola - Violonzello.

Musical notation for the first system, featuring two staves with treble and bass clefs, a 2/4 time signature, and a key signature of three sharps (F#, C#, G#). The tempo marking 'All.' is present.

2. Detto .....

Musical notation for the second system, featuring two staves with treble and bass clefs, a common time signature (C), and a key signature of three sharps. The tempo marking 'Mod.to' is present.

3. Detto .....

Musical notation for the third system, featuring two staves with treble and bass clefs, a common time signature, and a key signature of three sharps. The tempo marking 'All.' is present, along with dynamic markings 'pia' and 'for'.

4. Detto .....  
Wie a M<sup>te</sup> Tost v. Vene.  
(3.)

Musical notation for the fourth system, featuring two staves with treble and bass clefs, a common time signature, and a key signature of three sharps. The tempo marking 'All.' is present.

5. Detto.

Musical notation for the fifth system, featuring two staves with treble and bass clefs, a 2/4 time signature, and a key signature of three sharps. The tempo marking 'All. mod.' is present, along with a dynamic marking 'p'.

6.

Musical notation for the sixth system, consisting of two empty staves with treble and bass clefs.

7.

Musical notation for the seventh system, consisting of two empty staves with treble and bass clefs.





68

Cassatio Comp. 1760.

1. Quartetto a 2 Viol. Alto e  
Basso.

2. Detto .....

3. Detto .....  
Drei Größtm. & höchste ymo.  
(1.)

4. Detto .....

5. Detto .....

6. Detto .....  
Autogr. G. Artaria  
Ded. a M<sup>te</sup> Fost de Vienne.

7. Detto .....  
Ded. a M<sup>te</sup> Fost de Vienne.

8. *Dedic. a M<sup>te</sup> le Comte Erdödy.*  
 Quartetto a 2 Violini 1.  
 Alto e Basso.

9. *Comp. 1799.*  
 Detto - - - - -  
 Drei Sings! Lobkowitz gewo.

10. Detto.

11. Detto - - - - -

12. Detto - - - - -

13. Quartetto für 1 Flöte  
 Violine - Viola - Basso.

Detto - - - - - Detto.

1. { Quartetto für 2 Viol. Alto. Bass

all.  
 2/4

2. { detto ..... detto .....

all.  
 6/8

3. { detto ..... detto.  
 Dedic a M<sup>re</sup> Zmeskal n<sup>o</sup> 2.

all.  
 6/8

4. { detto ..... detto.

all.  
 3/4

5. { detto ..... detto...  
 Dedic a M<sup>re</sup> Post. n<sup>o</sup> 1.

all.  
 C

6. { detto ..... detto

all.  
 2/4

7. { detto ..... detto

all.  
 2/4





1. Quartetto a 2 Viol. Alto. Basso.  
(Cassatis) comp. 1760.

Musical notation for the first piece, featuring two staves with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'All.' and 'son'.

2. Detto . . . . .

Musical notation for the second piece, featuring two staves with treble and bass clefs, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Adagio'.

3. Detto . . . . .  
(Imis 1<sup>to</sup> Quartett.)  
(Comp. 1750)

Musical notation for the third piece, featuring two staves with treble and bass clefs, a key signature of two flats, and a 6/8 time signature. The tempo is marked 'All.' and 'son', and the dynamics include 'pia'.

4. Detto . . . . .

Musical notation for the fourth piece, featuring two staves with treble and bass clefs, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Adagio'.

5. Detto . . . . .  
Imis Gm. Jm. u. Lieb. Blaud ymo.

Musical notation for the fifth piece, featuring two staves with treble and bass clefs, a key signature of two flats, and a common time signature. The tempo is marked 'All.' and includes 'tr' markings.

6. Detto . . . . .  
J. Marj. J. Loring u. Kari. Jm. ymo.

Musical notation for the sixth piece, featuring two staves with treble and bass clefs, a key signature of two flats, and a common time signature. The tempo is marked 'All. mod.' and includes 'pia' and 'dol.' markings.

7. Detto . . . . .  
Cada a M. Post a Verne. (3.)

Musical notation for the seventh piece, featuring two staves with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'all.' and includes 'pia' markings.

8. *Dedic a M<sup>re</sup> Fost. (3)*  
 Quartetto a 2 Viol. Alto  
 Basso.

9. *Dedic a M<sup>re</sup> Comte d'Alipponi*  
 detto .....  
 Comp. 1793. Act. 6. art.

10. *Detto* .....  
*Dedic a M<sup>re</sup> Comte d'Erdojy.*  
 (4.)

11. *Detto* .....  
*Detto* .....  
 (4.)

12. *Detto* .....  
*Detto* .....  
 (4.)

*Gymnasia Ludwig's Quartett*  
 (in mollm. d. b.)

*Detto* .....  
*Detto* .....  
 (4.)

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[The page contains several lines of extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

Quartetto a 2 Violini - Alto  
e Basso.

Dr. Majorst. Dr. Living & Annunzio (4)

Handwritten musical notation for a quartet piece. It features two staves: a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The treble staff contains several measures of music, including a measure with a fermata and the word 'pia' written below it. The bass staff contains notes and rests corresponding to the treble staff.

Dr. Gmerynu Apzonij yowidnu

Detto . . . . .  
Comp. 1793. Aut. b. Art.

Handwritten musical notation for a piece by Dr. Gmerynu Apzonij yowidnu. It consists of two staves: a treble clef staff with a key signature of two flats (Bb, Eb) and a 2/4 time signature, and a bass clef staff with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The notation includes notes, rests, and dynamic markings.

Detto . . . . .

Dedic a M<sup>te</sup> Zmes hall. (6)

Handwritten musical notation for a piece dedicated to M<sup>te</sup> Zmes hall. It consists of two staves: a treble clef staff with a key signature of two flats (Bb, Eb) and a 2/4 time signature, and a bass clef staff with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The notation includes notes, rests, and dynamic markings.



7. Quartetto a 2 Violini  
Alto - Violoncello.

1. Detto .....  
Duo Gmurfen Ewody ymo. (2)

2. Detto.

3. Detto .....  
(Comp. 1785.)  
Aut. G. Al. Fuchs.

4. {

5. {

Quartett für 2 Viol. A. B.  
Dedie a M<sup>r</sup>. Zmeskall (3)

All: mod:

etto .....  
Dedie a M<sup>r</sup>. Tost. (2)

Andte



ع  
ع

ع  
ع

ع  
ع

ع  
ع

ع  
ع

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ع

ع  
ع

ع  
ع

The following is a list of the names of the persons who were present at the meeting held on the 1st day of January, 1911, at the residence of the undersigned, in the city of New York, New York.

Name	Address	City	State
John Doe	123 Main Street	New York	New York
Jane Smith	456 Broadway	New York	New York
Robert Brown	789 Park Avenue	New York	New York
Mary White	1010 Madison Avenue	New York	New York
James Black	1111 Lexington Avenue	New York	New York
Elizabeth Green	1212 Central Park West	New York	New York
William Grey	1313 East 71st Street	New York	New York
Charles Hall	1414 West 86th Street	New York	New York
Margaret King	1515 East 95th Street	New York	New York
Thomas Lee	1616 East 103rd Street	New York	New York
Louise Miller	1717 East 111th Street	New York	New York
Henry Nelson	1818 East 119th Street	New York	New York
Anna Oliver	1919 East 127th Street	New York	New York
Samuel Peterson	2020 East 135th Street	New York	New York
Helen Quinn	2121 East 143rd Street	New York	New York
Frank Russell	2222 East 151st Street	New York	New York
Grace Scott	2323 East 159th Street	New York	New York
Edward Taylor	2424 East 167th Street	New York	New York
Joseph Walker	2525 East 175th Street	New York	New York
Ida Young	2626 East 183rd Street	New York	New York
George Ziegler	2727 East 191st Street	New York	New York
Mary Adams	2828 East 199th Street	New York	New York
Benjamin Baker	2929 East 207th Street	New York	New York
Barbara Carter	3030 East 215th Street	New York	New York
Charles Davidson	3131 East 223rd Street	New York	New York
Hannah Evans	3232 East 231st Street	New York	New York
Isaac Fisher	3333 East 239th Street	New York	New York
Julia Gibson	3434 East 247th Street	New York	New York
Samuel Hardy	3535 East 255th Street	New York	New York
Anna Howard	3636 East 263rd Street	New York	New York
William Irving	3737 East 271st Street	New York	New York
Elizabeth Johnson	3838 East 279th Street	New York	New York
Charles King	3939 East 287th Street	New York	New York
Mary Lane	4040 East 295th Street	New York	New York
George Miller	4141 East 303rd Street	New York	New York
Ida Nelson	4242 East 311th Street	New York	New York
Samuel Oliver	4343 East 319th Street	New York	New York
Helen Peterson	4444 East 327th Street	New York	New York
Frank Quinn	4545 East 335th Street	New York	New York
Grace Russell	4646 East 343rd Street	New York	New York
Edward Scott	4747 East 351st Street	New York	New York
Joseph Taylor	4848 East 359th Street	New York	New York
Margaret Walker	4949 East 367th Street	New York	New York
Thomas Young	5050 East 375th Street	New York	New York
Louise Ziegler	5151 East 383rd Street	New York	New York
Henry Adams	5252 East 391st Street	New York	New York
Anna Baker	5353 East 399th Street	New York	New York
William Carter	5454 East 407th Street	New York	New York
Elizabeth Davidson	5555 East 415th Street	New York	New York
Charles Evans	5656 East 423rd Street	New York	New York
Isaac Fisher	5757 East 431st Street	New York	New York
Julia Gibson	5858 East 439th Street	New York	New York
Samuel Hardy	5959 East 447th Street	New York	New York
Anna Howard	6060 East 455th Street	New York	New York
William Irving	6161 East 463rd Street	New York	New York
Elizabeth Johnson	6262 East 471st Street	New York	New York
Charles King	6363 East 479th Street	New York	New York
Mary Lane	6464 East 487th Street	New York	New York
George Miller	6565 East 495th Street	New York	New York
Ida Nelson	6666 East 503rd Street	New York	New York
Samuel Oliver	6767 East 511st Street	New York	New York
Helen Peterson	6868 East 519th Street	New York	New York
Frank Quinn	6969 East 527th Street	New York	New York
Grace Russell	7070 East 535th Street	New York	New York
Edward Scott	7171 East 543rd Street	New York	New York
Joseph Taylor	7272 East 551st Street	New York	New York
Margaret Walker	7373 East 559th Street	New York	New York
Thomas Young	7474 East 567th Street	New York	New York
Louise Ziegler	7575 East 575th Street	New York	New York
Henry Adams	7676 East 583rd Street	New York	New York
Anna Baker	7777 East 591st Street	New York	New York
William Carter	7878 East 599th Street	New York	New York
Elizabeth Davidson	7979 East 607th Street	New York	New York
Charles Evans	8080 East 615th Street	New York	New York
Isaac Fisher	8181 East 623rd Street	New York	New York
Julia Gibson	8282 East 631st Street	New York	New York
Samuel Hardy	8383 East 639th Street	New York	New York
Anna Howard	8484 East 647th Street	New York	New York
William Irving	8585 East 655th Street	New York	New York
Elizabeth Johnson	8686 East 663rd Street	New York	New York
Charles King	8787 East 671st Street	New York	New York
Mary Lane	8888 East 679th Street	New York	New York
George Miller	8989 East 687th Street	New York	New York
Ida Nelson	9090 East 695th Street	New York	New York
Samuel Oliver	9191 East 703rd Street	New York	New York
Helen Peterson	9292 East 711st Street	New York	New York
Frank Quinn	9393 East 719th Street	New York	New York
Grace Russell	9494 East 727th Street	New York	New York
Edward Scott	9595 East 735th Street	New York	New York
Joseph Taylor	9696 East 743rd Street	New York	New York
Margaret Walker	9797 East 751st Street	New York	New York
Thomas Young	9898 East 759th Street	New York	New York
Louise Ziegler	9999 East 767th Street	New York	New York

Witness my hand and seal this 1st day of January, 1911.

Signature: \_\_\_\_\_

Address: \_\_\_\_\_

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[The page contains extremely faint and illegible text, likely bleed-through from the reverse side of the document. The text is organized into several paragraphs, but the characters are too light to be transcribed accurately.]



78.

# III. Abtheilung

## Trios

### Divertimenti - Cassationen

für 3 Instrumente.

- a. für Bariton - Viola - Bass.
- b. " 2 Violinen und Bass.
- c. " Violin - Viola - Bass.
- d. " Violoncell - Viola - Bass.
- e. " Flöte - Violin - Bass
- f. " 3 Flöten.

NB Auf diese lässt sich nicht mehr mit Gewissheit bestimmen, welche von diesen verschiedenen Titeln eigentlich ein Trio - Divertimento oder eine Cassation genannt sind, dessen jeder 3 Instrumente = Gebilde, von dem man nicht mehr bestimmen

AF.





1. *Divertimenti a 3 Strum:*  
*Bariton - Viola - Violoncello*

2. *Detto . . . . .*

3. *Detto . . . . .*

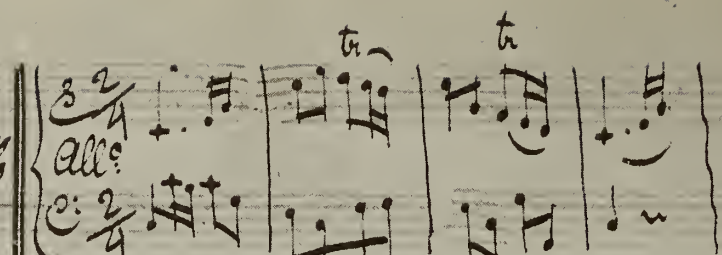
4. *Detto . . . . .*

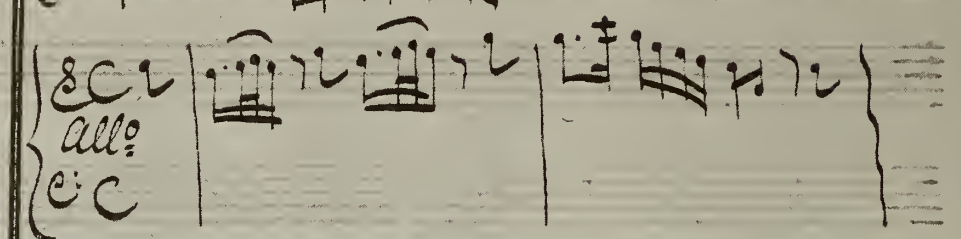
5. *Detto . . . . .*  
*Violin - Viola - Bass*

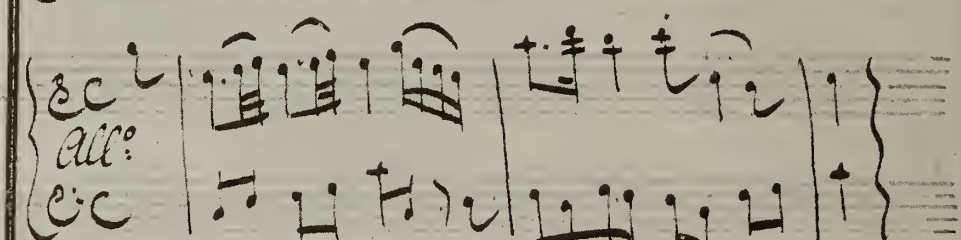
6. *Divertimento*  
*a Viol: Alto - Bass*

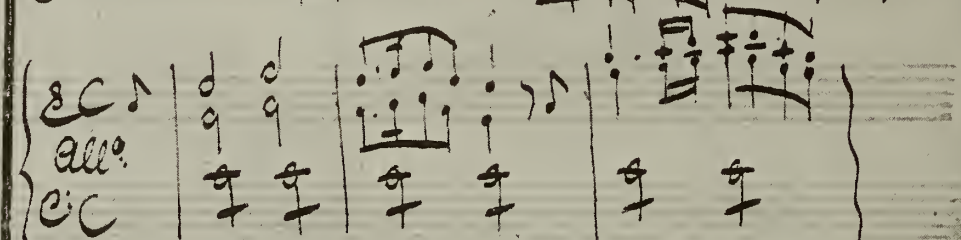
7. *Trio für 2 Violinen - Bass*

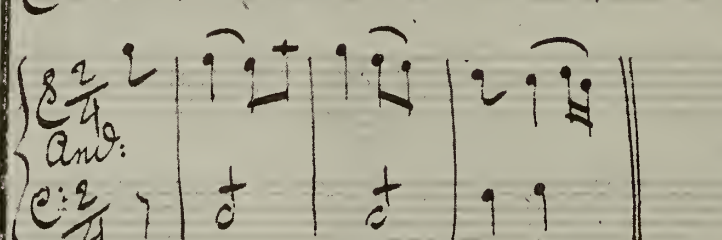
8. *Detto . . . . . Detto.*

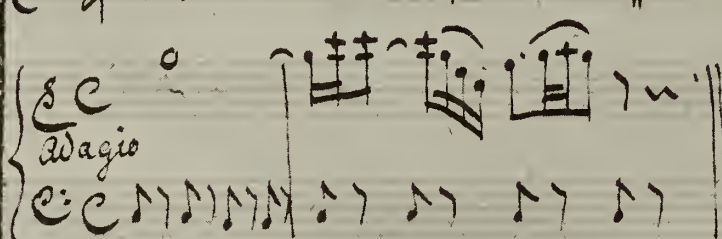
9. *Trio für 2 Violinen - Violoncello* 

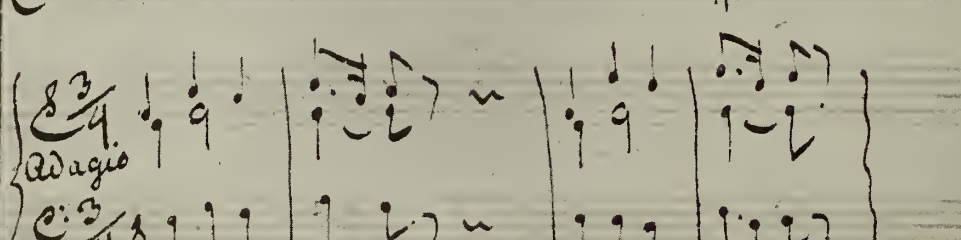
10. *Detto a Detto* 

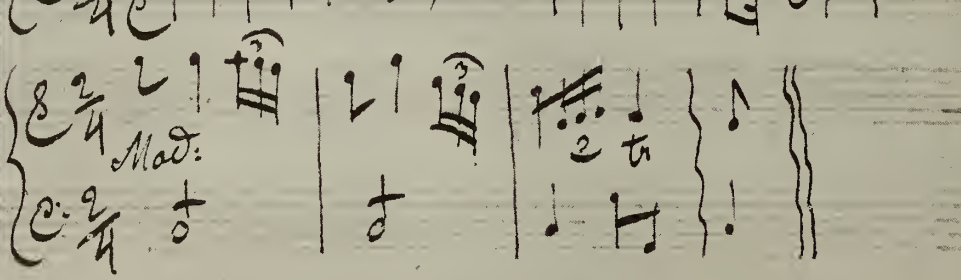
11. *Detto - - - -* 

12. *Trio a 2 Flauti e Violoncello.*  
*Comp. London 1794.* 

13. *Trio a Flauto - Violino*  
*Comp. 1762. 2 Basso.* 

14. *Trio a Detto - - - -* 

15. *Trio für 3 Flöten* 

16. *Trio für 2 Violinen - Basso* 

17. *Divertimento a*  
*Violoncello obl. Violino e Basso.*

*Violoncello*  
*Arioso.*

18. *Trio a 2 Viol. e Basso.*

*all.*

19. *Trio*  
*für Clarinett - Violino - Bass.*

*all.*

*Mus. B. C.*

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1. Divertimenti a 3 strom:  
Bariton - Alto - Basso.

2. Detto a Detto. Comp. 1767.

3. Detto . . . . .

4. Detto . . . . . Comp. 1769.

5. Detto. Andante con Variat.

6. Detto . . . . .

7. Detto . . . . .

8. Detto . . . . .

9. { Divertimenti per il Bari,  
tono - Viola - Basso.

Handwritten musical notation for item 9, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking is "Adagio". The bass clef part shows a simple accompaniment with quarter notes and rests.

10. { Detto .....

Handwritten musical notation for item 10, similar to item 9 with a treble clef, one sharp key signature, and 3/4 time signature. The tempo marking is "Adagio".

11. { Detto .....

Handwritten musical notation for item 11, featuring a treble clef, one sharp key signature, and common time (C). The tempo marking is "Mod.". The bass clef part features a rhythmic accompaniment of eighth notes.

12. { Detto .... sopra "Alleluja"

Handwritten musical notation for item 12, featuring a treble clef, one sharp key signature, and common time. The tempo marking is "Mod.". The vocal line includes the lyrics "Alleluja".

13. { Detto .....

Handwritten musical notation for item 13, featuring a treble clef, one sharp key signature, and 3/4 time signature. The tempo marking is "Adagio".

14. { Detto .....

Handwritten musical notation for item 14, featuring a treble clef, one sharp key signature, and 3/4 time signature. The tempo marking is "Adagio".

15. { Detto. ....

Handwritten musical notation for item 15, featuring a treble clef, one sharp key signature, and 3/4 time signature. The tempo marking is "Adagio".

16. { Detto .....

Handwritten musical notation for item 16, featuring a treble clef, one sharp key signature, and common time. The tempo marking is "Mod.". The bass clef part features a rhythmic accompaniment of eighth notes.

17. { Divertimenti a 3 stromi:  
Bariton - Alt - Violoncello.

8# 3/4  
Adagio  
C: 3/4

18. { Detto . . . . .

8# 3/4 # 9  
Mod. Viola  
C: 3/4

19. { Detto . . . . .

8# 2/4  
Mod.  
C: 2/4

20. { Detto . . . . .

8# C  
Mod.  
C: C

21. { Detto. Andante con Variat.

8# 2/4  
and.  
C: 2/4

22. { Detto . . . . .

8# 2/4  
Mod.  
C: 2/4

23. { Detto . . . . .

8# 6/8  
All.  
C: 6/8

24. { Detto . . . . .

8# 2/4  
Mod.  
C: 2/4

25. *Divertimenti a 3 Strum.*  
*Bariton - Viola - Basso.*  
*Adagio.*

26. *Detto ... Andante varie.*  
*And.*

27. *Detto ... Andante con Varia.*

28. *Detto .....*  
*All.*

29. *Detto .....*  
*And.*

30. *Detto ... Con Variat.*  
*All. molto*

31. *Trio a 2 Violini e Basso.*  
*Adagio.*

32. *Trio a 2 Violini e Basso.*  
*Adag. Siciliano*



1. { Divertimenti a 3. stromi:  
Violino - Viola - Basso.

Handwritten musical notation for the first piece, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and a bass line with chords.

2. { Trio a Violino - Alto - Basso.

Handwritten musical notation for the second piece, marked *Adagio*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line with chords.

3. { Detto a Detto .....

Handwritten musical notation for the third piece, marked *Allegro*. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line and a bass line with chords.

4. { Detto ..... Detto

Handwritten musical notation for the fourth piece, marked *Mod.*. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and a bass line with chords.

5. { Detto. - ..... Detto

Handwritten musical notation for the fifth piece, marked *Adagio*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line with chords.

6. { Detto .....

Handwritten musical notation for the sixth piece, marked *Cantab.*. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line and a bass line with chords.

7. { Detto ..... Detto

Handwritten musical notation for the seventh piece, marked *And.*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line with chords.

8. { Detto ..... Detto.

Handwritten musical notation for the eighth piece, marked *Adagio*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line with chords.

Trio für 2 Violinen u Bass.  
 Mod.

Detto für Detto....  
 Adagio

Detto.....  
 Mod.

Detto.....  
 Adagio

Detto --- Detto.  
 Con Variat.  
 And.

Divertimento per il  
 Baritono - Viola - Bass  
 (Dmol.)  
 Adagio.

Trio für Flöte - Viola  
 und Bass.  
 Comp. 1762.  
 And.

Trio für 3 Flöten  
 And.

Trio a 2 Violini e Basso.

Adagio

Detto ----- Detto.

All. mod.

Trio. a  
Flauto - Violino e Basso. a

All.

Detto ----- b

Allegro.

Detto ----- c

Mod.

Trio für Violoncell - Alt. Bass.

Mod.

92.

1. Trio a 2 Violini e Violoncello

all.

2. detto .... detto ...

Adagio.

3. detto ..... detto .....

all. mod.

4. detto ..... detto

All.

Großes. bei Tr. Mollo zu Berlin.

5. detto ..... detto.

all.

Großes bei Tr. Mollo in Berlin.

6. detto .....

And.

7. detto .....

1. Trio a 2 Violini e Basso

2. Detto . . . . . Detto . . .

Adagio

3. Divertimento per il Baritono - Viola - Basso.

Adagio

4. Detto . . . . . a Detto.

Largo.

Trio a 2 Viol: e Basso.

Adagio +

1. Divertimenti a 3 strom:  
2 Violini - Basso.

Handwritten musical notation for the first piece, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo marking is "all." (allegro). The notation includes a series of notes and rests on a five-line staff.

2. Trio a 2 Violini e Violoncello

Handwritten musical notation for the second piece, featuring a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo marking is "Adagio." The notation includes notes with slurs and rests.

3. Divertimento a 2 Violini  
e Basso.

Handwritten musical notation for the third piece, featuring a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo marking is "Adagio." The notation includes notes with slurs and rests.

4. Detto ..... Detto .....

Handwritten musical notation for the fourth piece, featuring a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo marking is "Adagio." The notation includes notes with slurs and rests, ending with a fermata.

5. Detto .....

Handwritten musical notation for the fifth piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The tempo marking is "all." (allegro). The notation includes notes with slurs and rests.

6. {

Handwritten musical notation for the sixth piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The notation includes notes with slurs and rests.

7. {

Handwritten musical notation for the seventh piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The notation includes notes with slurs and rests.

8. {

Handwritten musical notation for the eighth piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The notation includes notes with slurs and rests.

[The page contains approximately 25 lines of extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]



[The page contains extremely faint, illegible text that appears to be a scan of a document with significant noise or low contrast. The text is organized into several paragraphs, but the individual words and sentences are not discernible.]

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[The bottom section of the page contains approximately 10 lines of extremely faint, illegible text. The text is too light to be transcribed accurately.]

1. Divertimenti a 3 strom:  
- Basso.  
Due Violini e

Adagio  
Musical notation for the first piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 6/8 time signature.

2. Trio a 2 Violini e Basso.

Adagio.  
Musical notation for the second piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

3. Divertimento per il  
Baritono - Viola e Basso.

Musical notation for the third piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

4. Trio für Violin - Viola - Cello.

Adagio  
Musical notation for the fourth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

5. Trio für 2 Violinen. Basso

All.  
Musical notation for the fifth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a common time signature.

6. Trio a Flauto - Viol. Basso

And.  
Musical notation for the sixth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a common time signature.

7. Trio für Clarinet - Viol. Basso:

All.  
Musical notation for the seventh piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 2/4 time signature.

8. Setto - - - - - Setto.

All.  
Musical notation for the eighth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a common time signature.

[The page contains approximately 15 lines of extremely faint, illegible text. The text is too light to be transcribed accurately.]

1. *Divertimenti a 3. Stro:*  
*Bariton - Viola - Basso.*

*Adagio*  
 $\text{G} \# \frac{2}{4}$  2 | ||

2. *detto . . . . .*

*Mod.*  
 $\text{G} \# \frac{3}{4}$  9. | 9. | ||

3. {

*Mod.*  
 $\text{G} \# \text{C}$  | ||

4. {

*Mod.*  
 $\text{G} \# \text{C}$  | ||

5. {

*Mod.*  
 $\text{G} \# \text{C}$  | ||

6. {

*Adagio.*  
 $\text{G} \# \frac{3}{4}$  9. | 9. | ||

7. {

*All.*  
 $\text{G} \# \text{C}$  9. | ||

8. {

*All.*  
 $\text{G} \# \frac{2}{4}$  2 | ||

*Verte.*

9. *Divertimenti a 3 Strum:*  
*Bariton - Viola - Basso.*

*Presto.*  
Musical notation for measures 9, 10, 11, and 12.

10. *detto* .....

Musical notation for measures 13, 14, 15, and 16.

11. *detto.*

*All.*  
Musical notation for measures 17, 18, 19, and 20.

12.

*Mod.*  
Musical notation for measures 21, 22, 23, and 24.

13.

*Mod.*  
Musical notation for measures 25, 26, 27, and 28.

14.

*all.*  
Musical notation for measures 29, 30, 31, and 32.

15.

*Adagio.*  
Musical notation for measures 33, 34, 35, and 36.

16.

*And. con Variat.*  
Musical notation for measures 37, 38, 39, and 40.

17. *Divertimenti a 3 strom:*  
*Bariton - Viola - Bass.*

Handwritten musical notation for measures 17, including treble and bass staves with a key signature of one sharp and a 6/8 time signature. The tempo marking is *Adagio*.

18. *Detto . . . . .*

Handwritten musical notation for measures 18, including treble and bass staves with a key signature of one sharp and a 2/4 time signature. The tempo marking is *Mod.*

19. *Detto . . . . .*

Handwritten musical notation for measures 19, including treble and bass staves with a key signature of one sharp and a 2/4 time signature. The tempo marking is *Mod.*

20. *Detto . . . . .*

Handwritten musical notation for measures 20, including treble and bass staves with a key signature of one sharp and a 3/4 time signature. The tempo marking is *Mod.*

21. *Trio für Violin - Viola*  
*Bass.*

Handwritten musical notation for measures 21, including treble and bass staves with a key signature of one sharp and a 3/4 time signature. The tempo marking is *Adagio*.

22. *Detto für Detto . . .*  
*Andante con Variat:*

Handwritten musical notation for measures 22, including treble and bass staves with a key signature of one sharp and a 2/4 time signature.

23. *Detto für Detto . . . .*

Handwritten musical notation for measures 23, including treble and bass staves with a key signature of one sharp and a 6/8 time signature. The tempo marking is *all:*.

*Trio für 2 Violinen und*  
*Bass.*

Handwritten musical notation for measures 24, including treble and bass staves with a key signature of one sharp and a common time signature. The tempo marking is *Mod.*

24. *Divertimenti a 2 Violini e Basso.*  
*all.*

25. *Detto a Detto*  
*all.*

26. *Detto - - - - -*  
*all. molto*

27. *Detto. - - - - -*  
*all. mod.*

28. *Trio a 2 Flauti e Violoncello.*  
*all.*  
 Comp. London 1794.

29. *Detto ... detto - - - - -*  
*Mod.*  
 Comp. London 1794.

30. *Detto - - - - - Detto. - - -*  
*all.*  
 Comp. London 1794.

31. *Trio für Flöte - Violin und Bass.*  
*Adagio.*  
 Comp. 1762.



Divertimenti a 3 Trom:  
Violoncello obl: Viol. Basso.

Detto . a Viol. Alto - Basso

Trio für Viol. Alt - Basso

Detto Detto . . . . .

Trio für Violoncell' oblig.  
Viola u Basso.

[The page contains approximately 25 lines of text that has been almost entirely redacted with thick black horizontal bars. Only faint, illegible fragments of text are visible through the bars.]

1. { Divertimenti a 3 strom:  
Bariton - Viola - Basso.

Mod.  
Musical notation for the first system, featuring a treble and bass clef with a common time signature and a key signature of three sharps.

2. { Detto ..... Detto. ....

Adagio  
Musical notation for the second system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

3. { Detto .....

Adagio  
Musical notation for the third system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

4. { Detto .....

And.  
Musical notation for the fourth system, featuring a treble and bass clef with a 2/4 time signature and a key signature of three sharps.

5. { Detto .....

Mod.  
Musical notation for the fifth system, featuring a treble and bass clef with a common time signature and a key signature of three sharps.

6. { Detto .....

Adagio  
Musical notation for the sixth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

7. { Detto .....

Siciliano  
Musical notation for the seventh system, featuring a treble and bass clef with a 6/8 time signature and a key signature of three sharps.

8. { Detto .....  
Comp. 1768.

Adagio  
Musical notation for the eighth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

And: con Variat.

9 *Divertimenti a 3 strom.*  
*Bariton - Alto - Basso.*

Musical notation for item 9, measures 1-4. Treble and bass staves with key signature of two sharps and 2/4 time signature. Includes 'pizz.' marking.

10 *Detto . . . . Detto.*

Musical notation for item 10, measures 1-4. Treble and bass staves with key signature of two sharps and 3/4 time signature. Includes 'Adagio' and 'pizzic.' markings.

11 *Detto . . . . .*

Musical notation for item 11, measures 1-4. Treble and bass staves with key signature of two sharps and common time signature. Includes 'all.' marking.

12 *Detto . . . . .*

Musical notation for item 12, measures 1-4. Treble and bass staves with key signature of two sharps and 3/4 time signature. Includes 'Adagio' marking.

13 *Detto . . . . .*

Musical notation for item 13, measures 1-4. Treble and bass staves with key signature of two sharps and 2/4 time signature. Includes 'And: varie.' marking.

14 *Detto . . . . Detto*

Musical notation for item 14, measures 1-4. Treble and bass staves with key signature of two sharps and 3/4 time signature. Includes 'Adagio' marking.

15 *Detto . . . . .*

Musical notation for item 15, measures 1-4. Treble and bass staves with key signature of two sharps and 6/8 time signature. Includes 'Adagio' and 'pizz.' markings.

16 *Detto . . . . .*

Musical notation for item 16, measures 1-4. Treble and bass staves with key signature of two sharps and 2/4 time signature. Includes 'And: varie' marking.

17. *Disertimento p. Baritone - Viola  
Basso.*

*Mod.*

18. *Trio für Violin - Viola - Basso.*

*Adagio.*

19. *Trio für 2 Violinen u Basso*

*All.*

20. *Detto*

*All.*

21. *Detto*

*Andte con Variat.*

22. *Trio a 2 Viol. e Basso.*

*Andte*

23. *Detto*

*Mod.*

24. *Detto für Violoncello  
Viola - Basso.*

25 *Trio*  
für Violin - Alt - Bass

Mod:

26 *Trio*  
für Violoncell - Alto - Bass

Mod:

*Trio*  
a 2 Violini - Bass.

Anda

*Trio* f. Viol. alt. B.

1. { Divertimenti a 3 strom.  
Violin - Viola - Basso.

Handwritten musical notation for item 1, featuring two staves with treble and bass clefs, a 2/4 time signature, and the tempo marking "Adagio. con Variationi".

2. { Trio a 2 Violini e Basso.

Handwritten musical notation for item 2, featuring two staves with treble and bass clefs, a 6/8 time signature, and the tempo marking "Adagio".

3. { Detto a - - Detto ...

Handwritten musical notation for item 3, featuring two staves with treble and bass clefs, a common time signature, and the tempo marking "Mod.".

4. { Trio für Violin - Alt - Basso

Handwritten musical notation for item 4, featuring two staves with treble and bass clefs, a common time signature.

5. { Trio a 2 Viol: col Basso

Handwritten musical notation for item 5, featuring two staves with treble and bass clefs, a common time signature, and the tempo marking "Mod.".

6. {

Handwritten musical notation for item 6, showing two staves with treble and bass clefs and a common time signature.

7. {

Handwritten musical notation for item 7, showing two staves with treble and bass clefs and a common time signature.

8. {

Handwritten musical notation for item 8, showing two staves with treble and bass clefs and a common time signature.

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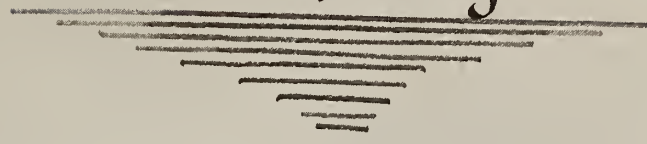
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114

# IV. Abtheilung



Compositionen

für Solo Clavier allein, und

mit

begleitung verschiedener Instrumente.

116

A Compositionen fürb Clavier allein.

1. { Sonate.

8  $\frac{2}{4}$  Mod.  
C:  $\frac{2}{4}$

2. { Sonate. Comp. 1773.  
Aut. b. Art.

8  $\frac{2}{4}$  All.  
C:  $\frac{2}{4}$

3. { Fantasie.

8  $\frac{3}{8}$  All.  
C:  $\frac{3}{8}$

4. { Einzelnüb. Numb. 1. d. S. 10.

8 C All.  
C: C

5. { Thema mit Variationen.

8  $\frac{2}{4}$  And.  
C:  $\frac{2}{4}$

6. { Solo a Cembalo.

8  $\frac{2}{4}$   
C:  $\frac{2}{4}$

7. { Sonate. Comp. 1771.  
Aut. b. Art.

8  $\frac{6}{8}$  All. mod.  
C:  $\frac{6}{8}$

1. { Sonate für's Clav.:

2. { Setto . . . .

3. { Setto . . . .

4. { Setto . . . . .

5. { Setto - - - - -

6. { Setto - - - - -

7. { Variationen für's Clav.:

8. { Ein klaviers Üb. f. Clav.:

1. { Sonate fimo libro:

Musical notation for item 1, consisting of two staves. The top staff is in 3/4 time with a key signature of two flats (B-flat and E-flat) and includes the tempo marking 'all: mod:'. The bottom staff is in 3/4 time with the same key signature.

2. { Detto . . . . .

Musical notation for item 2, consisting of two staves. The top staff is in common time (C) with a key signature of two flats and includes the tempo marking 'Mod:'. The bottom staff is in common time with the same key signature.

3. { Detto . . . . .

Musical notation for item 3, consisting of two staves. The top staff is in common time (C) with a key signature of two flats and includes the tempo marking 'all:'. The bottom staff is in common time with the same key signature.

4. { Detto . . . . .

Musical notation for item 4, consisting of two staves. The top staff is in common time (C) with a key signature of two flats and includes the tempo marking 'all:'. The bottom staff is in common time with the same key signature.

5. { Detto.

Musical notation for item 5, consisting of two staves. The top staff is in 3/4 time with a key signature of two flats and includes the tempo marking 'all:'. The bottom staff is in 3/4 time with the same key signature.

6. { Detto . . . . .

Musical notation for item 6, consisting of two staves. The top staff is in common time (C) with a key signature of two flats and includes the tempo marking 'Mod:'. The bottom staff is in common time with the same key signature.

7. { Menuetto con Variationi

Musical notation for item 7, consisting of two staves. The top staff is in 3/4 time with a key signature of two flats and includes the tempo marking 'Mod:'. The bottom staff is in 3/4 time with the same key signature.

1. { Sonata p. il Cembalo.

Handwritten musical notation for item 1, including treble and bass staves with notes and rests. Tempo marking: *All. mod. pia*.

2. { Detto . . . . .

Handwritten musical notation for item 2, including treble and bass staves with notes and rests. Tempo marking: *Mod.* and time signature  $\frac{2}{4}$ .

3. { Detto . . . Comp. 1773.  
Aut. & Art.

Handwritten musical notation for item 3, including treble and bass staves with notes and rests. Tempo marking: *Mod.*

4. { Sonata per il Cembalo.  
(Cis mol)

Handwritten musical notation for item 4, including treble and bass staves with notes and rests. Tempo marking: *all.*

5. { Sonata . . . . . in E mol.

Handwritten musical notation for item 5, including treble and bass staves with notes and rests. Tempo marking: *all.* and time signature  $\frac{6}{8}$ .

6. {

Handwritten musical notation for item 6, including treble and bass staves with notes and rests.

7. {

Handwritten musical notation for item 7, including treble and bass staves with notes and rests.

8. {

Handwritten musical notation for item 8, including treble and bass staves with notes and rests.



1. { Sonate fñmb Klavirr.  
Comp. 1774. Aut. b. Art.

2. { Andante mit Variat:  
zu 4. Händr

3. { Adagio fñmb Piano: allm

4. { Sonate fñmb Clavier.  
Comp. 1773. Aut. b. Art.

5. { Solo a Comb:

6. {

7. { Thema varie p. l. Clav:  
Comp. 1793. Aut. b. Art.

1. { *Sonate fimb. Elms:*

2. { *Detto . . . . .*

3. { *Capriccio per Cemb. solo.*

4. { *Sonata per Cemb. solo.*

5. { *Detto . . . . .*

6. { *Detto . . . . .*

7. {

8. { *Sonata a Cemb:*

1. { Sonata per il Cemb:  
 And.  
 2/4

2. { *Divertimento*  
 Detto . . . . . Detto.  
 2/4

3. { Sonata per il Cemb:  
 all.  
 2/4

4. { Detto . . . . . Detto.  
 Comp. 1773. Aut. G. Art:  
 and.  
 C

{ Sonata . . a Cemb:  
 alle mod.  
 2/4

1. Sonata per il Cemb.

Mod.  $\text{G}^{\flat}\text{B}^{\flat} \frac{2}{4}$

Musical notation for the first system of the first piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Mod.' and the key signature is two flats (G-flat, B-flat) in 2/4 time.

\* 2. Thema. Andante con 4 Variationi per il Cemb.

And.  $\text{G}^{\flat}\text{B}^{\flat} \frac{2}{4}$

Musical notation for the second system of the first piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'And.' and the key signature is two flats (G-flat, B-flat) in 2/4 time.

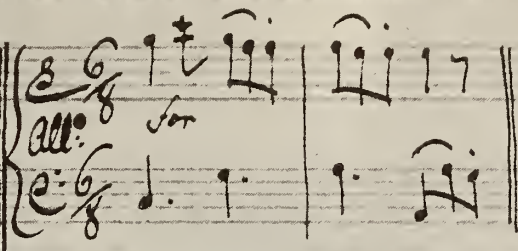
Sonata per il Cemb.

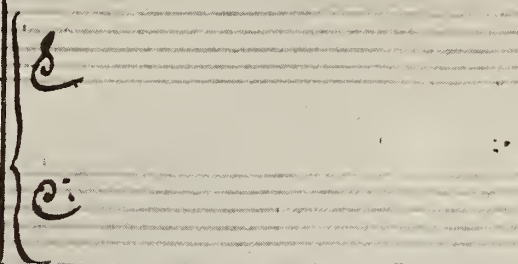
all. mod.  $\text{G}^{\sharp}\text{C}$

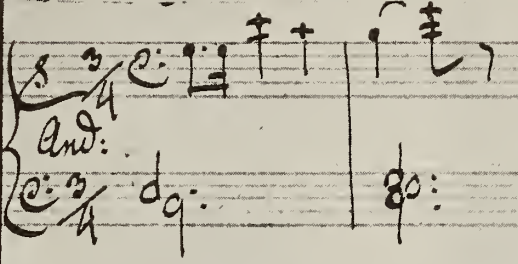
son  $\text{C}$

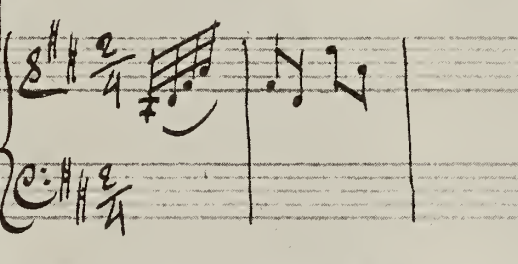
Musical notation for the second system of the second piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'all. mod.' and the key signature is one sharp (G-sharp, C) in common time (C).

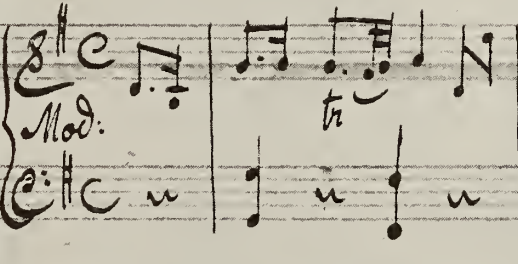
# B Sonaten od Duo's für Clavier und Violine.

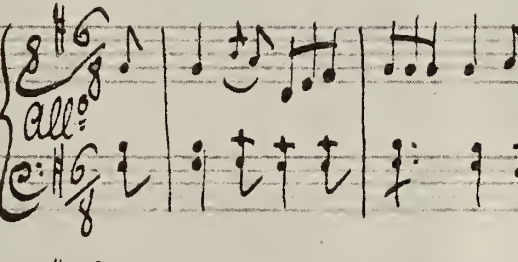
1. { Sonate für Clavier mit Violin = Engl. } 

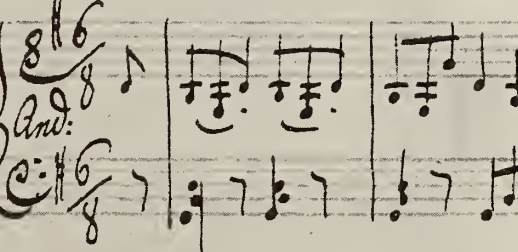
\* 2. { } 

3. { Sonata a Detto. } 

4. { Detto . . . . . } 

5. { Detto . . . . . } 

6. { Detto . . . . . } 

7. { Detto . . . . . } 

*Verte*

Sonata per il Cembalo.  
col Violino.

Handwritten musical notation for the first system of the first sonata. It features a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The notation includes a melody in the treble and a bass line in the bass clef.

Empty musical staves for the second system of the first sonata.

Empty musical staves for the third system of the first sonata.

Sonata per il Cembalo  
col Violino.

Handwritten musical notation for the first system of the second sonata. It features a treble clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The notation includes a melody in the treble and a bass line in the bass clef. The tempo marking 'all.' is present, along with dynamic markings 'for' and 'pia'.

Empty musical staves for the second system of the second sonata.

Empty musical staves for the third system of the second sonata.

Detto . . . . Detto . . . . .

Handwritten musical notation for the first system of the third sonata. It features a treble clef with a 3/4 time signature and a key signature of two sharps (F# and C#). The notation includes a melody in the treble and a bass line in the bass clef. The tempo marking 'all.' is present, along with dynamic markings 'for' and 'pia'.

This image shows a blank page from a ledger or account book. The page is ruled with horizontal lines, creating a grid for entries. A single vertical line runs down the center of the page, dividing it into two columns. The paper is aged and shows some minor blemishes. The page number '127.' is written in the top right corner.

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Trios, Divertimenti für Horn - Violine - Violonzell.

1. { Trio f. Clav: Viol. Bass  
 All.<sup>o</sup> *for*

2. { Detto .....

Adagio

3. { Detto ..... Detto...  
 (Pastorale)

Adagio

Segue All.<sup>o</sup>

4. { Detto .....

All.<sup>o</sup> mod.

5. { Divertimento p. Cembalo  
 Viol. Basso.

All.<sup>o</sup>

6. { <sup>No.</sup> Divertimento a 4 Strom:  
 Cembalo - 2 Viol. e Basso

All.<sup>o</sup>

7. { Sonata p. Cemb: Viol. Basso:  
 (in C mol)

Mod.

Sonata per il Cemb: Viol: Cello. *Andante.*

Detto .... Compo: 1785. *And.*  
Aut. b. Aut.

Sonata per il Cembalo.  
Violino e Violonzello.

Detto a Detto . . . . . *All: for*

1. Sonata per il Cemb.  
Viol. e Basso.

Musical notation for the first system of item 1. It consists of two staves. The top staff is in G major, 2/4 time, with a tempo marking of 'All.' and a dynamic marking of 'for'. The bottom staff is in C major, 2/4 time, with a dynamic marking of 'for'.

2. Divertimento  
a detto . . . .

Musical notation for the first system of item 2. It consists of two staves. The top staff is in D major, common time, with a tempo marking of 'Mod.' and a dynamic marking of 'tr'. The bottom staff is in C major, common time, with a dynamic marking of 'tr'.

3. detto . . . . detto . . . .

Musical notation for the first system of item 3. It consists of two staves. The top staff is in G major, 2/4 time, with a tempo marking of 'All.'. The bottom staff is in C major, 2/4 time.

4. detto . . . . detto . . . .

Musical notation for the first system of item 4. It consists of two staves. The top staff is in G major, common time, with a tempo marking of 'All. mod.' and a dynamic marking of 'pia.'. The bottom staff is in C major, common time.

5. Sonata p. Cemb.  
Viol. e Cello.

Musical notation for the first system of item 5. It consists of two staves. The top staff is in G major, common time, with a tempo marking of 'All.' and a dynamic marking of 'mod.'. The bottom staff is in C major, common time.

6. detto . . . . detto . . . .

Musical notation for the first system of item 6. It consists of two staves. The top staff is in G major, common time, with a tempo marking of 'All. moder.' and a dynamic marking of 'for'. The bottom staff is in C major, common time.

7.

Musical notation for the first system of item 7. It consists of two staves. The top staff is in G major, common time. The bottom staff is in C major, common time.

Musical notation for the second system of item 7. It consists of two staves. The top staff is in G major, 2/4 time, with a tempo marking of 'Andte'. The bottom staff is in C major, 2/4 time.

Sonata per il Cembalo  
Violino e Violoncello.

all. mod.

Detto . . . . .

Detto . . . . .

all.

Trio a Cemb: Viol. Basso.

all.

Detto . . . . .

all. vivace

Detto . . . . . Detto . . . . .

all.

Detto . . . . . Detto . . . . .

all. pica

Detto . . . . . Detto . . . . .

all. for

{

{

{ Sonata per il Cembalo  
Violino e Cello.

*Adagio*

{ detto . . . . detto . . . .

*All<sup>o</sup>*

*for*

{ detto . . . . detto

*Andante.*

{ Divertimento a 4 Strum:  
Cembalo - 2 Viol. Basso.)

*And.*

{ detto . . . . detto

*g mol.*

*Mod.*

{ detto . . . . detto . . . .

*Andante*

Sonata per il Cembalo  
Violino e Violoncello

And.

Violino

Violoncello

Detto . . . . Detto . . . .

All. mod.

Detto . . . . Detto.

Adagio

Violino

Violoncello

Detto . . . . Detto

all.

1. Sonata per il Clavicembalo  
Violino e Basso

8<sup>va</sup>. altu *~~~~~*

All<sup>o</sup>.

2. Detto ai Detto . . . . .

All<sup>o</sup>. mod.

3. Detto Detto . . . . .  
Comp. 1769.

Mod.

for





# Concerte für's Clavier mit Orchester = Einleitung.

1. Concerto per il Cemb: obl:  
2 Viol. 2 Ob. 2 Corni, Viola - B.

2. Detto . . . . .  
2 Viol. e Basso.

3. Detto . . . . .  
2 Viol. e Basso.  
Comp. 1770.

4. Detto . . . . . Detto.

5. Detto . . . . . Detto  
Comp. 1770.

6.

7. Detto . . . . . Detto  
2 Viol. Alto - Basso.

Concerto p. Clavicembalo  
Violino Solo e strom:

Handwritten musical notation for the first piece, featuring a treble clef with a key signature of two flats and a 2/4 time signature, and a bass clef with a key signature of two flats and a 2/4 time signature. The music includes various note values and rests.

Concerto a Cemb. e Viol.  
obl.:

Handwritten musical notation for the second piece, featuring a treble clef with a key signature of two flats and a 2/4 time signature, and a bass clef with a key signature of two flats and a 2/4 time signature. The music includes various note values and rests.

Concerto a Cemb. e Viol.  
obl.  
2 Viol. Alto - Basso.

Handwritten musical notation for the third piece, featuring a treble clef with a key signature of two flats and a 2/4 time signature, and a bass clef with a key signature of two flats and a 2/4 time signature. The music includes various note values and rests.

Concerto a Cemb.  
2 Viol. A. Basso

Handwritten musical notation for the fourth piece, featuring a treble clef with a key signature of two flats and a 2/4 time signature, and a bass clef with a key signature of two flats and a 2/4 time signature. The music includes various note values and rests.

Concerto per il Cembalo  
2 Violini e Basso rip.

Handwritten musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a piano part with a '3' above a group of notes and a bass part with a '3' above a group of notes. The tempo marking 'all.' is present.

Detto . . . Detto  
2 Viol. A. B. 2 Ob. 2 Corni.

Handwritten musical notation for the second system, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a piano part with a '3' above a group of notes and a bass part with a '3' above a group of notes. The tempo marking 'all.' is present.

{

Handwritten musical notation for the third system, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a piano part with a '3' above a group of notes and a bass part with a '3' above a group of notes.

{

Handwritten musical notation for the fourth system, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a piano part with a '3' above a group of notes and a bass part with a '3' above a group of notes.

Concerto per il Cembalo  
2 Viol. A. B. 2 Ob. 2 Corni.

Handwritten musical notation for the fifth system, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a piano part with a '3' above a group of notes and a bass part with a '3' above a group of notes. The tempo marking 'all.' is present.

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V. Abtheilung

V.

- a) Concerte für symphonische Instrumente
- b. Motette und andere kirchliche Stücke
- c. Lieder = Musik. sind ganz ohne Ausnahme.
- d. Duetten für 2 Stimmen = Instrumente.

1481



1. *Concert f. d. Violine*  
*mit Engl. u. 2 Viol. Alto - Bass.*  
*Comp. circa 1769.*

\* 2. *Concert für Violine*  
*Detto. .... 1769.*

1. { Concert für's Violonzello  
mit Longel. u. 2 Viol. A. B. }  
 { All: }  
 { 2/4 }

2. { Detto . . . . . }  
 { All: }

3. { Concert f. Violonzell.  
2 Viol. alt. Basfo. 2 Corni  
(Comp. 1770.) }  
 { All: }

{ }  
 { }

{ Concerto per il Contra =  
= Basfo. }  
 { }

1. { Concerto per il Baritono  
2 Viol. Viola e Basfo.  
(für's künstl. Gesangsst.) }  
 { }

2. { Detto . . . . Detto . . . . }  
 { }

3. { Detto . . . Detto . }  
 { }

\* 1. Concerto per il Corno.  
avec accompagn: 2 Viol. A. B.

Handwritten musical notation for the first piece, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation shows a melodic line with various note values and rests.

2. Concerto per il Corno.  
Di Caccia. 2 Viol. 2 Ob.  
A. B. Comp. 1762.

Handwritten musical notation for the second piece, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation shows a melodic line with various note values and rests.

Aut. G. M. V.

\* 3. Concerto a 2 Corni obl.

Handwritten musical notation for the third piece, showing a treble clef and a common time signature (C). The notation is mostly blank, with some faint markings.

\* Concert für die Trompeten

Handwritten musical notation for the fourth piece, including a treble clef, a key signature of two flats (Bb), and a common time signature (C). The notation shows a melodic line with various note values and rests.

Orig. Part. im  
Archiv d. Gesellschaft  
der Musikfreunde  
cong. f. Anton Weidinger

Concerto per il Flauto  
2 Viol. alte - Basso.  
(Comp. circa 1770.)

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a tempo marking "All. mod.". The notation consists of several notes and rests, including a half note, a quarter note, and a half rest.

1. Marsch für die Jugend  
Orchester: in 2 Teilen  
(Aut. & Art.)

Musical notation for item 1, featuring a treble clef with a key signature of one flat and a common time signature. The melody includes a trill marked 'tr'. The bass line consists of simple rhythmic accompaniment.

2. Marsch für Gymnasien = Musik  
2 Clarinetten, 2 Fag., 2 Corni.  
(Aut. & Art.)

Musical notation for item 2, in 2/4 time with a key signature of two flats. It features a melody for the clarinets and a bass line with a 'for' marking.

3. Marsch für die Lehrer  
(Aut. & Art.)

Musical notation for item 3, in 2/4 time with a key signature of one flat. It includes the instruction 'All. mart.' and a note 'für 25 Takt'.

4. Jugendlicher National =  
Marsch für unsere  
Gymnasien Musik.  
Aut. & Art.

Musical notation for item 4, showing a treble clef with a key signature of one flat and a common time signature.

5. Englischer National =  
Marsch für die ...  
Aut. in F-moll & G-moll

Musical notation for item 5, showing a treble clef with a key signature of one flat and a common time signature.

1. 1 Stück f. unser Ziel = Ufr.  
(Aut. & Art.)

Musical notation for item 1, in 3/4 time with a key signature of one flat. It includes the instruction 'Mod.' and features a melody with a 'for' marking.

2. Detto ... Detto ...  
Aut. & Art.

Musical notation for item 2, in 2/4 time with a key signature of two flats. It includes the instruction 'All.' and features a melody with a 'for' marking.

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[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is organized into several paragraphs, but the characters and words are too light to be transcribed accurately.]

[The page contains extremely faint, illegible text that appears to be a list or a series of entries. The text is too light to transcribe accurately.]



\* Tercio = Maqis für Oboen & Violoncello & Bass.

1. Menuett für Trio für Oboen. Aut. & Art.

2. XII Redoutte = Menuetten für Oboen.

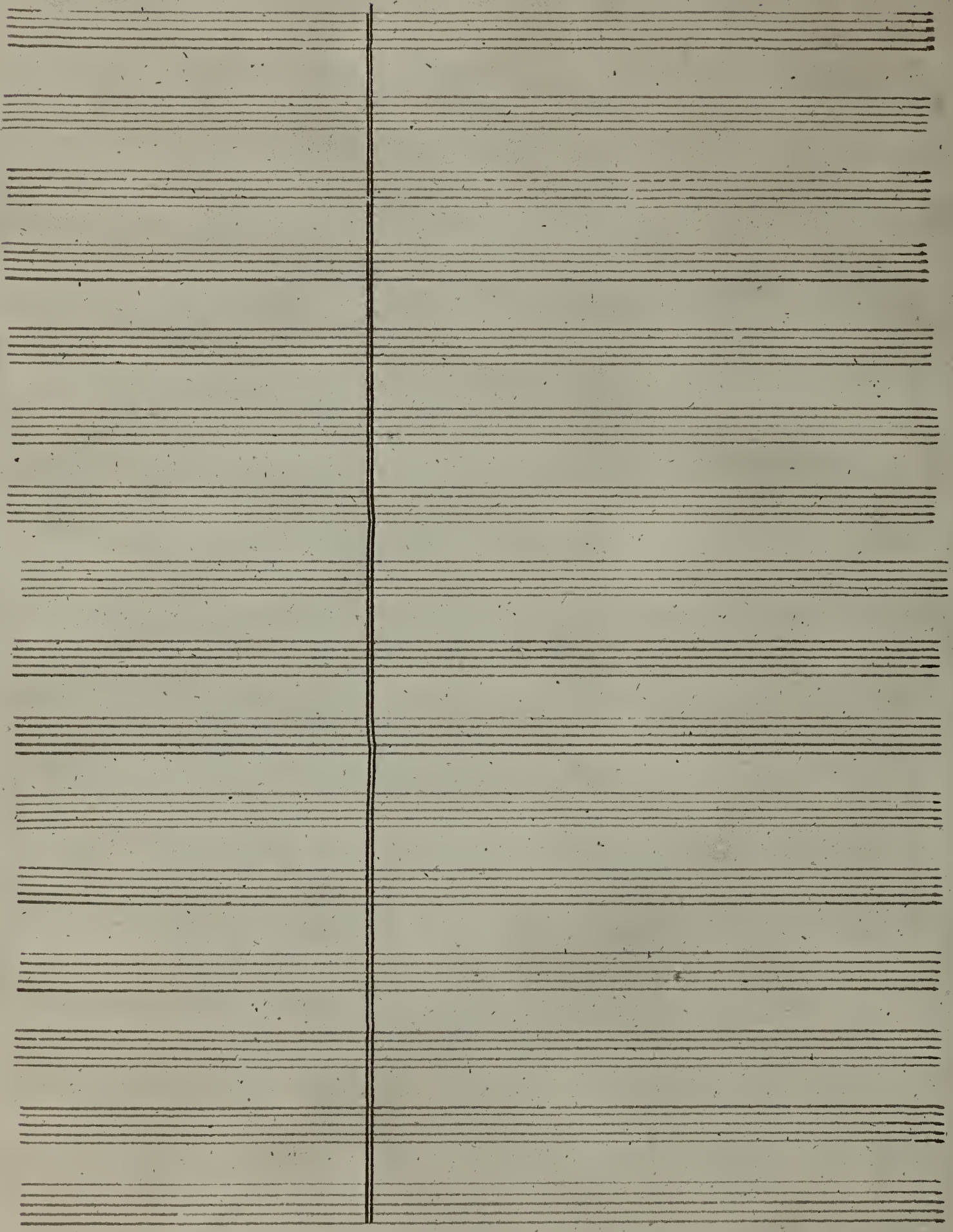
3. XXIV. Menuetten f. Oboen Comp. in London 1791. - 1795.

4. XVI. Menuetten f. Oboen.

5. IX. Menuetten f. Oboen.

6. Oboen = Menuett f. Trio für Oboen.

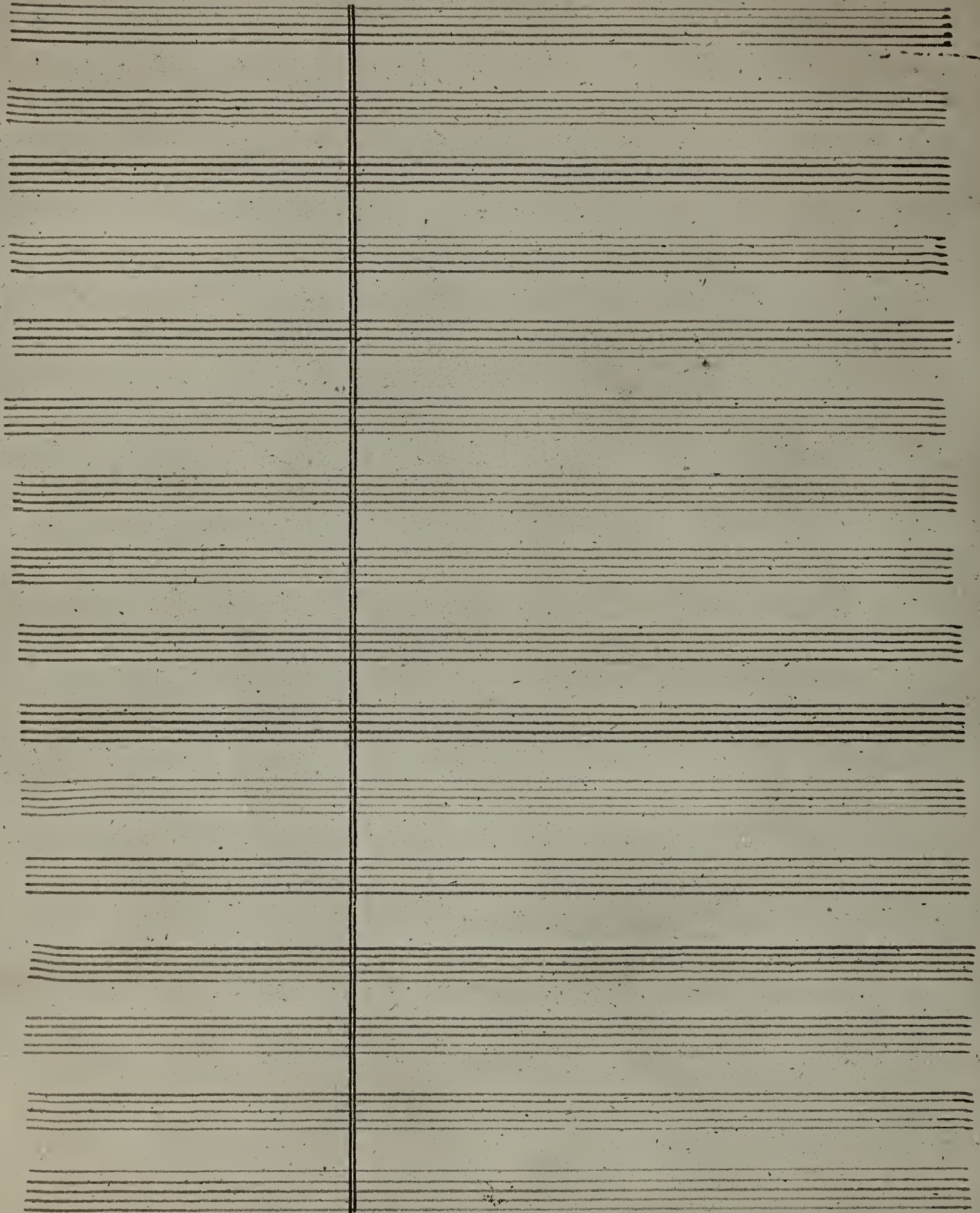
154



1. *Allemandes.*  
Comp. Wien. 1785 - 1787.

*Alle.*  
C:  $\flat \flat \frac{3}{4}$

158



1. *Duetten für 2 Violin = nen*

1. *Mod.*

2. *Mod.*

2. *Duett f. 2 Viol.*

1. *Mod.*

2. *Mod.*

3. *Detto . . . . .*

1. *And.*

2. *And.*

4. *Detto . . . . . Detto . . . . .*

1. *Mod.*

2. *Mod.*

5. *Detto . . . . .*

1. *And.*

2. *And.*

6. *Detto . . . . . Detto . . . . .*

1. *And.*

2. *And.*

7. *Duetto für Flöte u. Bass*

Fl. *And.*

B.

8. *Duett f. Violin u. Viola.*

1. *All.*

2. *All.*

*Duetten für Bariton*

1.

*und ...*

2.

3.

4.

5.

6.

The image shows a handwritten musical score for six parts. Each part is represented by a grand staff (two five-line staves) with a brace on the left side. The parts are numbered 1 through 6. Part 1 includes the title 'Duetten für Bariton' and the instruction 'und ...'. The notation is sparse, with only a few notes and rests visible on the staves. The paper is aged and shows some wear.









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Ausgang

zum VI. Abtheilung geföhmt

ausführt:

nützlichen Nutzen, welche zu seiner italienischen Sprache  
gehört; und zwar:

- a) zum Oper "Armida" ..... 3 Bände
- b) ..... "la vera Costanza" ..... 5 Bände
- c) zu verschiedenen andern Opern ..... 16 Bände.



I. Müler aus der Oper "Armida" von Jos. Haydn.

1. Recitativo "oh amico oh mio rossor"  
 Duetto "Cara Sora Sorella"  
 (di Rinaldo ed Armida)

Recit. *Largo* *for* *piu* *for*

2. Aria di bravura di Rinaldo  
 "Vado a pugnar contento"

*for* *All.* *for*

3. Aria di Rinaldo (Tenore)  
 "Armida oh affanno"

*All.* *for* *for*

Empty musical staves for practice or additional notation.

Il Flauto aut. Am. Lynn "La vera Costanza" von J. Haydn.

1. *Misera chi m'ajuta* //

Recitativo

Mod. *pia*

Sopr. Aria *Presto*

"Dove fuggi ove m'asconde?"

2. *Duetto di Rosina (Sopr.) e Conte (Tenore)*

"Rosina veggosina"

*Poco adagio*

3. *Aria di Rosina. Sopr.*

"Signor voi sapete"

*And. po. f. po.*

4. *Eccomi giunta al Colmo* //

Recitativo

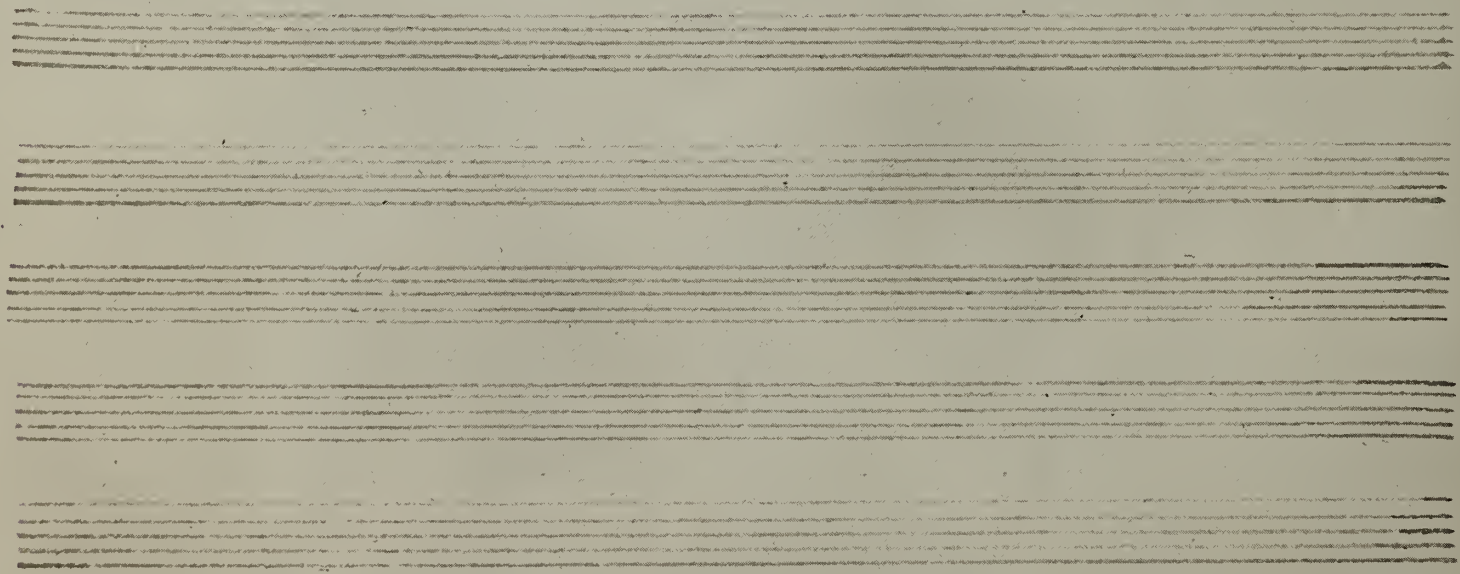
Rosina.

Aria *Largo. pia*

5. *Scena con Aria di Rosina. Scritta per la Ripamonti l'anno 1779. a Esterhazy*

Aria *Adagio. f.*

"Misera chi m'ajuta"



III. Compositio nuncupativa in g-moll: Arias, welche wesensvoll zu pinnieren  
sind. Beginn geföhmt.

1. Aria di Giannina. (Soprano)  
("la moglie quando e buona")

And.  
mit Orf. Zugl

2. Sopran = Arie. mit Orf. Zugl  
("Via siate bonino")

And. po

3. Detto ..... (Lindora)  
("Son pitosa son bonina")

And.

4. Aria per Tenore. con Strom:  
("Cara! e vero io son tiranno")

Adagio

5. Aria p. il Soprano. con Strom  
("Vedi se t'amo vien")

Adagio

6. Aria di Sopr. (Pierzia)  
("Or vicina a te mio cuore")

All.  
son

7. Recitativo con Strom. Aria "A triumphar d'in vita"

\* Va benissimo - a - mor =

All.

8. Sopran = Arie.  
La mia pace oh Dio!

9. Arie dell' Opera "Orfeo"  
"Perduto un'altra volta"  
(Soprano)

10. Arie di Soprano (Lisetta)  
"Io son poverina"

11. Recitativo ed Arie d' Orfeo.  
Dov'è quell' Alma audace."  
Aria "In un Mar d'acere"

12. Arietta per Soprano.  
chi spira e non opera ez.

13. Scena ed Arie p. Soprano  
"Angelica"  
"Implacabile numi"

14. Arie per il Tenore con Orch:  
"Tornate pur mia bella"

15.



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VI. Abtheilung

Vocal-Musick.

selb:

- 1. Compositionen für die Kirche.
- 2. Opern und Cantaten.
- 3. Oratorien - Lieder.
- 4. Regelmäßige Gesänge.
- 5. Lieder und Chöre.
- 6. Canon's für mehrere Stimmen.



Joseph Haydn's kirchliche Messen, und andere Kirchen-Musik.

1. *Missa a 4 voci con strom:*  
 sub titolo: *in tempore belli*  
 Comp. 1798.

*Largo.*

*pp* Kyrie e leison

Aut. b. Lütz G. Hofmann  
 in Leipzig.

2. *Missa S<sup>ta</sup> Cecilia.*  
 a 4 voci con strom:  
 Comp. *perbilitum bei Linnichhoff in Leipzig*  
 N<sup>o</sup>. 1.

*Largo.*

*pp* Kyrie - eli son e =

3. *Missa Cellensis.*  
 a. 4 voci con strom:  
 Comp. Anno 1782.  
 Perbilit: bei Linnichhoff in Leipzig  
 N<sup>o</sup>. 7.

*Viol:*  
*Adagio pp*

*all: Viol.*

*Cello*

Autogr: bei Hofmann in Leipzig

Blank musical staves for piano accompaniment.

1. *Missa brevis*  
 a 4 voci con strom  
 Aus dem frühesten Zeit.  
 minus 1. Messen.

*Kyrie Mod:*

2. *Missa S<sup>ti</sup> Nicolai.*  
 a 4 voci. 2 Viol: ez. Basso  
 Comp. 1772.

*Alle gretto.*

*pp* Kyrie

*pp*

Aut. b. Art:

Verteuer

1. *Missa Solemnis.*  
a 4 voci con Strom:  
Comp.

*Kyrie*  
Adagio for  $\frac{3}{4}$   
Comp.  $\frac{3}{4}$   
Kant. komponiert in  
Linzig sub N<sup>o</sup>. V.

2. *Missa Solemnis.*  
a 4 voci conc: con Strom:  
Comp. 1799.  
Aut. in der h. b. Hofbibliothek

*Kyrie*  
Adagio *pia.*  
Kant. komponiert:  
Comp.  $\frac{3}{4}$

3. *Missa Solemnis.*  
a 4 voci conc: con strom:  
Comp.

*Kyrie*  
Adagio for *pia*  
Kant. komponiert in Linzig  
sub N<sup>o</sup>. VI.

4. *Missa Solemnis.*  
a 4 voci conc: con strom:  
(Comp. 1801)

*Kyrie*  
Adagio *p*  
Kant. komponiert in Linz  
sub N<sup>o</sup>. IV.

5. *Missa brevis.*  
a 4 voci 2 Viol: ez: Bapso.  
Comp.

*Kyrie*  
Adagio. *pia*  
Kant. komponiert  
sub N<sup>o</sup>. III.  
li-son e li-son

6. *Missa solemnis.*  
a 4 Voc: con Org: concert:  
a strom:

*Kyrie*  
Mod<sup>to</sup> *pia*  
Kant. komponiert:  
sub N<sup>o</sup>. II.

7. *Missa brevis a 5 Voci*  
2 Sopr. Alt. T. B. con Org:

*Kyrie*  
All<sup>o</sup>  
Kant. komponiert:  
sub N<sup>o</sup>. I.



1. Missa sub titulo:  
"Sant bona mixta malis?"  
a 4 voci senza Strom:

Tenore

Alla Capella  
Ky - ri e e lei =

Soprano  
Ky - ri e e lei - son

2. Missa Solemnis. / Nalson:  
a 4 voci Conc: con Strom:  
Comps:

Clar: All: mod. for

Bassoon: All: mod. for

*in Luigi, op. 1*  
*part. No. 1*

1. Te Deum laudamus:  
Hymnus Ambr: a 4 voci con:  
con Strom:

All: for

*in Luigi*

2. Detto ..... Detto .....

All: mod:

Te Deum laudamus, te Dominum Confitemur

Offertorium a 4 voci  
senza stromenti.

alla Capella

Non nobis Domi - ni, non nobis

Responsoria di Venerabili  
a) Lauda Sion Salvatorem:

1. *Salve Regina.*  
 a 4 voci conc: con Organo Solo  
 e Strom: 2 V. Al. Basso.  
 Comp. 1771.

*Andante*  
 Org. solo. *pia*

Autogr  
 Bri  
 G. P. Kellner  
 in Berlin

2. *Salve Regina. a Sopr:*  
 solo - Coro e Strom:  
 Organistens u. Organum Solo u. Tutti  
 Organum.

*All: mod:*

3. *Salve Regina*  
 a Sopr. Solo - con Coro e Strom:  
 detto ut supra.

*And:*

4. *Cantilena pro Adventu*

*Mod:*  
 Qui! Mayd ip' diuiniui,

5. *Coro.*

*Mod: p.*

6. *Coro.*

*And:*

# Joseph Haydn's italien: und Deutsche Opern.

<p>1. <i>La Canterina.</i> Opera in 2. Atti. 1766. Aut. G. Süsser / G. Süsser</p>	<p><math>\text{E}</math> <math>\text{C}</math></p>
<p>2. <i>Lo Speciale.</i> Opera in 3 Atti. 1769. Aut. G. Süsser / G. Süsser</p>	<p><math>\text{E}</math> <math>\text{C}</math></p>
<p>3. <i>L'incontro improvviso.</i> Opera in 3. Atti. 1777. Aut. G. Süsser / G. Süsser</p>	<p><math>\text{E}</math> <math>\text{C}</math></p>
<p>4. <i>Le Pescatrice.</i> Opera in 3. Atti. 1769. Aut. G. Süsser / G. Süsser</p>	<p><math>\text{E}</math> <math>\text{C}</math></p>
<p>5. <i>Il Mondo della Luna.</i> Opera buffa in 2 atti. 1769. Aut. G. Süsser / G. Süsser</p>	<p>Ouverture <math>\text{E}</math> <math>\frac{3}{4}</math> All. <math>\text{C}</math> <math>\frac{3}{4}</math> <i>dy</i></p>
<p>6. <i>L'Isola disabitata.</i> Azione teatrale in 2 Atti. Comp. 1785. für die Alabruina filar. monica zu Modena.</p>	<p><math>\text{E}</math> <math>\frac{6}{8}</math> Largo. <math>\text{C}</math> <math>\frac{3}{4}</math> Sinfonie. <i>otto</i></p>

7. *La infedelta fedele.*  
 Opera.

8. *La vera Costanza.*  
 Drama giocoso. comp. finto  
 Admiano Goffredo.

*Aufgeführt zu Rom 1779.*

9. *Armida. Opera seria.*  
 Comp. 1784.

*All. con brio.*

10. *La infedelta delusa.*  
 (Opera in 2 Acti) *burletta*

*Aufgeführt in Rom im Jahr 1775.*

11. *La Fedelta premiata*  
 Opera <sup>Guffa</sup> in 3 Acti.

1780.

12. *Orlando Paladino.*  
 Opera in 3 Acti.

1782.

*Vivace*

*den Herrn: Aich  
 mit dem  
 Land ist zu  
 den yuden*

13. *Acide et Galatea.*  
 in 4 Acti.

Comp. für die Musik d. Jahr 1763

*zur Vorwürf des Herrn des Grafen  
 Anton Esterházy.*

14. } *Genovesens 4<sup>tes</sup> Spiel* } S  
*Drücker Mercurius = Oper* } C:  
*1778.*

15. } *Dido.* } S  
*zweyten Mercurius = Oper.* } C:  
*1778.*

16. } *Philemon und Baucis?* } S  
*ditto . . . . ditto . 1773.* } C:

17. } *Die bestrafte Rachgier:* } S  
*oder: Das abynenwütr Lyub:* } C:

18. } *Der kramme Teufel: Asmodeo* } S  
*für das Luzulisch: Theater in 2 Akte.* } C:  
*Comp. circa 1750 - 1754.*

19. } *Alceste. Opera Seria in 3 Acti.* } S  
*Aut. des 3. Abts b. Art.* } C:

20. } *Hexen = schabbes? Mercurius* } S  
*auf geschick zu Glanzfing. 1770.* } C:

182

21 { Comp. London 1791.  
Orfeo ed Euridice  
Drama per Musica a 2 Voci  
et:

S  
ode mükwämsb Gri Dns Duetten.  
C:



# Handwritten Cantatas & miscellaneous Vocal-Compositions

## Introduction

1. Cantate zur Feststellung des Jahres  
des Jubiläums von 1768.  
1768.  
a 4 Voci conc: con Trom:

Handwritten musical notation for the Introduction of Cantata No. 1. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The time signature is 3/4. The tempo marking is 'All: for'. The music is written in a key with one flat (B-flat major or D minor).

Besteht aus 10 Nummern.

NB Ist als "Gedicht" nicht geschrieben, sondern nur Zahlen Nummern sondern als Graduale etc. angegeben  
(die Original = Partitur besteht aus fünf in Amstelred. Musik-Verlag zu Berlin.)

2. Cantate für Solo W. Esor & Amstelred  
Besteht aus 5 Nummern.

Handwritten musical notation for the Aria of Cantata No. 2. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The time signature is common time (C). The tempo marking is 'Aria. All: mod:'. The music is written in a key with one flat (B-flat major or D minor).

NB Ist nicht bekannt  
Autogr: bei Süßb.

3. "Ariadne" Cantata a Voce  
sola coll Cembalo.  
"Sopr: " Tesco mio ben "

Handwritten musical notation for the Ariadne Cantata. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The time signature is common time (C). The tempo marking is 'Largo. pia.'. The music is written in a key with two flats (B-flat major or D minor).

\* 4. Krieger = Chor. für 3 Männer  
Sitten mit Elms. Longl.  
"Minnig Preis zum Liede"  
Aus dessen Nachlass herausgegeben.

Handwritten musical notation for the Krieger = Chor. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The time signature is 6/8. The tempo marking is 'All: ass: for'. The music is written in a key with one flat (B-flat major or D minor).

Ist in Leipzig  
geschrieben

5. Der Mann. Esor für  
Sop. A. T. B. "Jesu meine:  
"Günt - Günt"  
Comp 1792. Aut. in Leipzig

Handwritten musical notation for the Der Mann. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The time signature is 3/4. The tempo marking is 'All: con brio più tosto pre sto.'. The music is written in a key with one flat (B-flat major or D minor).

Ist in Leipzig  
geschrieben.

6. [Empty musical notation area]

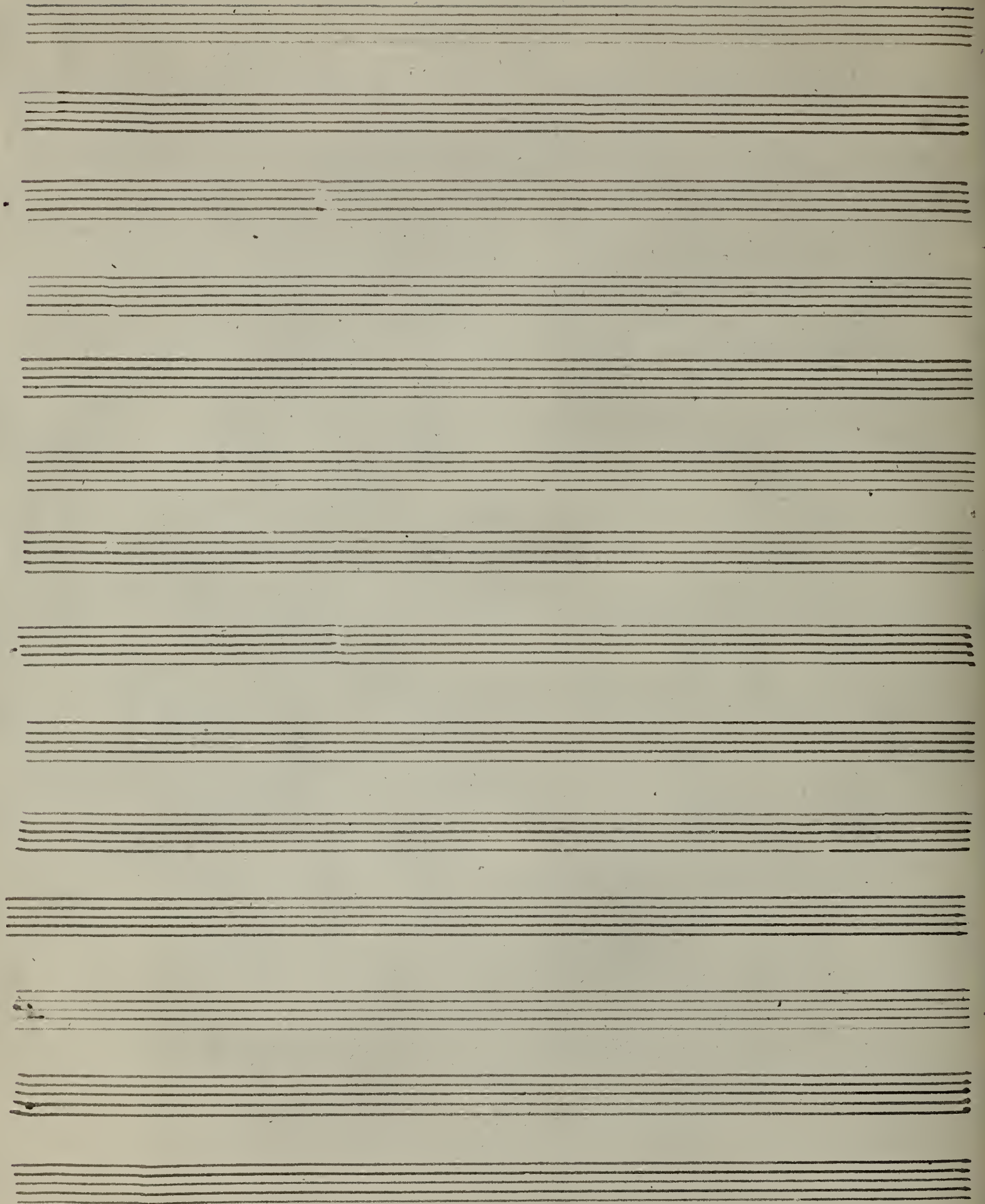


Gott erhalte Erwey du Leysen. Volksgymn. für 4 Stimm mit Orgel.  
Orgel mit Orgel.

\*

Der Original finden in dem ungarischen  
Liederbuche derjenige Hymnen bequemt  
der b. b. Lyf-bibliothek in Wien.

\* Orgel für 1 Solo = Vier in Epos  
mit Chor. Orgel: alt Gewindnung  
an D. Harrington für die an  
Händen gemischten Verse in Meißel



Jos. Haydn's mehrstimmige Gesänge mit Klavierbegleitung

A. Terzette.

1. *Au die Welt.*  
 "Für Welt ihr" etc.  
 a 2 Tenor e Bass. od. Comb.

*all.*  
 For. Für Welt ihr!

2. *der Junge neugierig fragen.*  
 a Dettlo . . . . .

*all.* *And.* *mod.*  
 Du set das Aug, die Hand,

3. *Au die Frauen.*  
 (Nach Anknou) a 2 Ten; Bass  
 "Nadur gab Niemande Nymmen"

*all. mod.*

4. *Lehrmeister des Teichs*  
 n. Gallant. a 2 Ten; Bass  
 "Der Jüngling kufft des Manns  
 Juhl"

*mezza voce*  
*And.*

# B. Quartetten

1. Die Sonnenfeier.  
 "Sonne! Erhebe dich wieder!"

8<sup>b</sup> C Allegretto *for*  
 C: 8<sup>b</sup> C *for*

2. Allod hat seiner Zeit.  
 "Lieber, lieber, lieber, lümmel!"

8<sup>b</sup> C Allegretto  
 C: 8<sup>b</sup> C

3. Die Harmonie in der Luft.  
 O! wunderbare Harmonie!

8<sup>b</sup> C Allegretto  
 C: 8<sup>b</sup> C

4. Der Augenblick.  
 Jubelst - jubelst - jubelst:

8<sup>b</sup> C poco Adagio  
 C: 8<sup>b</sup> C

5. Die Harmonie.  
 "Sonne! ist lieber für dich!"

8<sup>b</sup> C Andante  
 C: 8<sup>b</sup> C

6. "Der Jubel"  
 "Lieber ist alle unser Lärm!"

8<sup>b</sup> C molto Adagio  
 C: 8<sup>b</sup> C

7. { *Devotlind zu Gott. (Gallert.)*  
 "Du bist die Hefu u' Gann  
 z' bälmt."

*poco Adagio*  
*for*

8. { *Abendlind zu Gott.*  
 "Lynn! Inn du wir d'orb  
 Laben."

*Adagio. for*  
*pia.*

9. { *Linder du Leben wüß*  
 "Lob is unia Noed?"

*Adagio*  
*for*  
*pia*

Joseph Haydn's würdliche Gesänge für 1 Stimm mit Slow. Temp.

\* 40. *Tragt unglückliche Lieder*  
*Ihr unglücklichen Mädchen*

*Adagio*

\* 41. *Gesung. (O tenebrae voce II)*  
*O quierren den so früh verfallt*  
*Trügig b. Ennitharf.*

*poco Adagio*

Joseph Haydn's vortreffliche Gesänge für 1 Violine mit Klavierbegleitung.

1. Lied für 1 Sopr. Winter mit Sturm  
"Ein Freund kehrt von Tyßberg"  
"Schneef."

Musical notation for item 1, including treble and bass staves with notes and rests. Tempo marking: *Andante*.

2. Englisches Madrigal = Lied.  
"Hör! wir vom Spinnrad des John Mayr"  
"Fligh on the giddy"

Musical notation for item 2, including treble and bass staves with notes and rests. Tempo marking: *All: mod.*

Compos: London 1794.

3. Ein Aufzug = Jammlied.  
"Auf meine zu wandeln"  
"To wander alone"

Musical notation for item 3, including treble and bass staves with notes and rests. Tempo marking: *Adagio*.

<sup>NB</sup> Auf dem Meer till  
"Bonaparte in Egypten"  
"Aufzug"

4. Sympathie  
"Dir lieb ich dich etc. etc."  
"Auf mich: In London compos."

Musical notation for item 4, including treble and bass staves with notes and rests. Tempo marking: *Mod. po*.

5. (Hoch Verabzogen)  
"Nicht bring dir Lieber etc."  
"She never told her love"

Musical notation for item 5, including treble and bass staves with notes and rests. Tempo marking: *Mod.*

6. In allem Lieb.  
"Ob ich dich lieber, magst du?"  
"Piercing Eyes"

Musical notation for item 6, including treble and bass staves with notes and rests. Tempo marking: *all.*

7. Antwort auf d. Inzug eines  
Müdeknab.  
"Druckst du auf so innig etc."

Musical notation for item 7, including treble and bass staves with notes and rests. Tempo marking: *Adagio*.

Vertatur

8. Lob dem Sirelreit.

And.

9. Lob Lobens ist nie Ende.

Mod.

10. Auf unsers Vaters Grab.

11. Zugminderreit.

12. Ein sehr gewöhnliche Gesichte  
„Hilf und send zuecht dem Leibes Eim“

And.

13. Dem unser Lust.

14. Grüßlich freubrit. (Content.)  
„a me how wantij is my store“  
„Auf ney. In t zu London comp.“

pp

15. Gebeth zu Gott.



16. { Der Schriftfium.  
"Wilt in willems Drey u' sein ez!"

17. { Judas unius das selbe Lied.

18. { der Doo = Jungsfor.

19. { Liebesminnung.

20. { Des Jungs Lied.  
"Wilt pruzt die Mullen: Zuber dief!"

21. { Die Komposition.  
Komposition pruzt uniu uniuob  
Lyanng.

22. { Kommunikation.  
Gfo beuzen Komyon uniuob ez.

23. { Die Innur.  
du Innur knuht nicht uniuob  
Lyanng.

24. *Mina.*  
 { *Wenn irgend Lieb in Ehem*  
*nicht:* } *Mod.*

25. *Arbeits für den Lieber.*  
 { "Arbeits" ist, dass du mich lieb, } *All.*

26. *Liebes Lied.*  
 { } *Wag.*

27. *Dir Land liebt.*  
 { *Lebwohl zum Genuß z.* } *All.*

28. *Dir Umweyßner.*  
 { *Hör auf! mein bezeugt*  
*zornig z.* } *Wagio.*

29. *Au Trio.*  
 { *Ein Liedchen in Liebe,* } *poco adag.*

30. *Liedes nicht Mühsam z.*  
 { } *All.*

31. *Au Gymn. ob.*  
 { *Lied für Väter z.* } *All.*

32 { Au der Galileen.  
O liebste Mädchen sein  
mit:

And.  
Musical notation for item 32, including vocal line and piano accompaniment.

\* 33 { Lied: "Im Dienst der Liebe"  
A. B. Art: "Kübel"  
Dir youngs Adels will glücklich  
sein.

And.  
Musical notation for item 33, including vocal line and piano accompaniment.

gesch. v. Zing

\* 34 { Arie des Tillygeist aus  
die Tillygeist "Alfred"  
Comp. 1796. A. B. A.

Musical notation for item 34, including vocal line and piano accompaniment.

\* 35 { Recitativo u Arie  
mit französis. Text.  
"Fatal Amor". A. B. Art.

Recitativo  
Musical notation for item 35, including vocal line and piano accompaniment.

\* 36 { Cantata a Sopr: 2 Corni.  
2 Ob: Fl. 2 Sag: 2 Viol. A. B.

Recit:  
Musical notation for item 36, including vocal line and piano accompaniment.

\* 37 { The spirits Song.  
March! March! what I shall "

Adagio  
Musical notation for item 37, including vocal line and piano accompaniment.

\* 38 { Das Ambrudo Mädchen.  
"Und wirst du einm Heilig nicht?"  
für Sopr.

Adagio.  
Musical notation for item 38, including vocal line and piano accompaniment.

\* 39 { Cupido.  
"Lied der mein Heilig Mädchen"

Allegretto  
Musical notation for item 39, including vocal line and piano accompaniment.

# Duetten für Sopran und Tenor mit Herrn: Engelbrecht

1. *"Fühl' dir's an, du wirst es  
prohm"*  
*"Senti qui, che lo vedrai."*

*Adagio*

*Aut. G. Sings*  
*Glorioserzig.*

2. *"Blaß mich golden! wirjinn."*  
*Saper vorei se m'ami "*

*Adagio*

*Orfeo e Euridice*  
*Comp. London 1791.*  
*Drama per Musica*  
*a 2 Voci col Orch.*

*Adagio*  
*pia.*

\* *Duetto f. Sopr. u Tenor.*  
*quel tuo visetto amabile.*

*Allegretto*  
*pp*

\* *Duetto di Nina e Tyrri.*  
*Saper vorei se m'ami. "*

*And.*



198.

Joseph Haydn's päpstlichr Canon's für 3. 4. und 5. Stimmen.

1. | *Canon* Le 3 Cose. | a 3 Voci. | *Aspettare, e non vedere =*

2. | Canon a 4 Voci. | *Ich will nicht lieben pflegen.*

3. | *and.* Detto . . . . 4 Voci | *Ich will nicht leben will, denn . . . .*

4. | Canon a 5 Voci | *Hörst du nicht wie ich mich bed -*

5. | Detto . . . . Detto | *erhebt die meine weisheit spüren =*

6. | = = a 3 Voci | *Leben noch ich die meine die Himmel im = geben*

7. | Detto a 2 Voci | *Ich will dich pflegen nicht = wollen?*

8. | Detto a 4 Voci | *Ich bring dich dich dich:*

9. | Detto a 5 Voci | *Ich will ge = lobt wenn du*

10. | Detto a 4 Voci | *Ich will nicht für alle*

11. | Das Flecken 1. mal 1. (a 4 Voci) | *Ich will nicht noch mehr aus 1 mal 10*

12. | Canon a 3 Voci | *Ich will nicht die fügen*

13. | Detto a 4 Voci | *zwischen Gott in meinem Namen*

14. | Detto a 4 Voci | *Ich will noch O Lieber? Ich will*

15. | Detto a 5 Voci. | *Ich will nicht - wird nicht brüht.*

V.S.

16. || Canon a 4 Voci.

Artes gubno dir - dir gubno

17. || Datto a 4 Voci

dir felder dir - er

18. || Datto a 2 Voci

wollen dich dir Mueße dir

19. || Datto a 6 Voci

das dreyen dreyenuffert ist unser

20. || Datto a 4 Voci

Er lobe was das Gung beylich u -

21. || Datto a 8 Voci

Zu gubno gubno brum dreyen ou -

22. || Datto a 4 Voci

do wir sie gung dir dreyen so wird sie

23. || Datto a 2 Voci.

Er ist ein gung, das dir das gub

24. || Canon a 2 Voci

das ist so wird die Mueße gubno -

25. || Canon a 8 Voci.

dreyen ou und dreyen ou, so lobe -

26. || = = 5 =

dreyen ou u dir er dreyen

27. || = = 3 =

das Lobens luyfend lob -

28. || = = 3. =

Zu wuynd Gung, und gubno Mueße

29. || = = 3 = =

dreyen ou zu dreyen ou gubno

30. || = = 3 Voci.

Zu gubno gub, so =

31. Canon a 3 Voci.

Zu dreyen ou unser Lobe



32. || Canon a 3 Voci.

Siefst! - wu' ihu' d'off' dir' feilig' ist.

33. || Canon a 4 Voci.

Er - stellt' dir' am'ig' du' soll' zu' bleib' du'

34. || Detto . . . Detto

Zu' niuzig' bi'g' du' d'rib' labt' f'uff' du' in' du'

35. || Canon a 4 Voci.

Ob' uf' man'gan' lob' du' w'nd'

36. || Canon a 3 Voci.

O' st'alt' dir' N'rz'g' - dir' man'gan' br' mi'

37. || Canon a 3 Voci.

I'le - potens' su - i' to - tus' que'

38. || Canon a 3 Voci.

All'nd' ging' f'ur' mi' von' l'nd'

39. || Canon a 4 Voci.

Zu' ist' mi' l'nd' - - gar' d'ff'

40. || Canon a 3 Voci.

Z' dir' br - un' du' ? f'ur' - no' p'z'

41. || Canon a 3 Voci.

Er' st'alt' f'ur' in' l'nd' du' in'

42. || Canon a 3 Voci.

Zu' un' uf' mi' du' d'bl' du'

Die X Gebote Gottes als Sonnet in Miss. gr. 10. Pos. Haydn zu London

in den Jahren 1791-1795

Nº. 1. Canon a 3 Voci

Handwritten musical notation for Canon No. 1, 3 voices. The staff shows a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: "du pflügest vor mir." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Nº. 2. " " 4 Voci

Handwritten musical notation for Canon No. 2, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The lyrics are: "du pflügest den Namen Gottes". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Nº. 3. " " 4 " "

Handwritten musical notation for Canon No. 3, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of two flats (Bb, Eb). The lyrics are: "du pflügest den in Sündenweg". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

Nº. 4. Canon a 4<sup>ten</sup> Voci

Handwritten musical notation for Canon No. 4, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of two flats (Bb, Eb). The lyrics are: "du pflügest den in Mühen und Noth". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

Nº. 5. Canon a 4 Voci

Handwritten musical notation for Canon No. 5, 4 voices. The staff shows a treble clef, a common time signature (C), and a key signature of two flats (Bb, Eb). The lyrics are: "du pflügest nicht die Lust". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

Nº. 6. Canon a 5. Voci

Handwritten musical notation for Canon No. 6, 5 voices. The staff shows a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The lyrics are: "du pflügest nicht den Ruhm und Ehre". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Nº. 7. Canon a 5. Voci.

Handwritten musical notation for Canon No. 7, 5 voices. The staff shows a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: "du pflügest nicht das Gold". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Nº. 8. Canon a 4 Voci.

Handwritten musical notation for Canon No. 8, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of three sharps (F#, C#, G#). The lyrics are: "du pflügest kein Heil - zunicht". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Nº. 9. Canon a 4. =

Handwritten musical notation for Canon No. 9, 4 voices. The staff shows a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: "du pflügest nicht die große Macht". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Nº. 10. Canon a 4 Voci.

Handwritten musical notation for Canon No. 10, 4 voices. The staff shows a treble clef, a common time signature (C), and a key signature of three flats (Bb, Eb, Ab). The lyrics are: "du pflügest nicht die große Macht". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

# Selection

of original Scots Songs in III Parts

the Harmony by D<sup>r</sup> J. Haydn.

London printed for W. Nisbet Music-Seller.

No 13 *Junges Mädchen* *polster zu 247 alt = schottischem Amizivul = Molo*  
*sein die Engländer - und zwar für 1 Violine - und briff: Sopra*

Stm 1.	Leud	musf	100	} <i>Mib.</i>
" 2.	"	"	100	
" 3.	"	"	47	

[The page contains approximately 25 lines of extremely faint, illegible text. The text is too light to be transcribed accurately.]







